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December

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## STAR TREK

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OUR LOOK BACK AT THE BEST TREK YET!

SCHWARZENEGGER'S  
"THE SIXTH DAY"

RON HOWARD  
FILMING DR. SEUSS

Volume 32 Numbers 4/5

FILMING THE FINALE  
BEHIND-THE-SCENES  
CAST INTERVIEWS  
SPECIAL EFFECTS  
EPISODE GUIDE  
THE TOP 10 SHOWS

RED PLANET  
BLAIR WITCH 2  
M. NIGHT  
SHYAMALAN'S  
"UNBREAKABLE"





# CINEFANTASTIQUE

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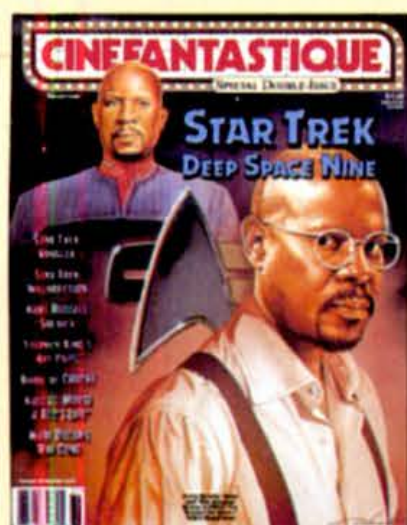
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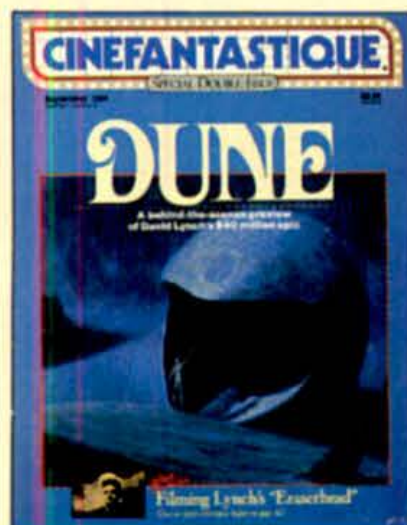
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## CONTENTS

VOLUME 32 NUMBER 4/5

"The Magazine with a Sense of Wonder"

DECEMBER 2000

DEEP SPACE NINE never clicked with viewers the way STAR TREK: THE NEXT GENERATION did, but loyal fans of the show recognize it as the finest of the Trek series, old or new. This special "Double-Issue" chronicles the show's final season on the air and looks back at its amazing seven year history. It's all here, from cast interviews, to the inside story on the show's writing, direction and effects, including a final season episode guide and a pick of the series' top ten shows. Paramount has no plans for a DS9 movie series, but it would be great to see the cast reunited from time-to-time for a series of two-hour movie specials. The show's final two-hour episode was better than most of Paramount's Trek feature films. In the meantime, we have the shows to savor and enjoy in syndication, and over time—who knows?—perhaps the series will attract the kind of cult recognition that turned the original Trek into a multi-media sensation and cultural icon? We can dream, can't we?

The rest of the issue is jam-packed with previews of the Fall movie season, with peeks at highly anticipated releases like Warner Bros' RED PLANET (November 3), Ron Howard's movie adaptation of DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS (November 17), UNBREAKABLE (November 24), director M. Night Shyamalan's followup to THE SIXTH SENSE, and Courtney Solomon's long-awaited movie adaptation of DUNGEONS & DRAGONS (December 8).

We also cover some exciting debuts on television and video. Hot on the heels of Warner's theatrical reissue of THE EXORCIST is the 10/22 airing of Steven de Souza's docu-drama about the real-life case that inspired the horror, POSSESSED, on Showtime. Director John Harrison talks about his six-hour adaptation of Frank Herbert's DUNE, airing on Sci-Fi December 3, and just in time for Halloween, we look at director John Simon's superb and thought-provoking documentary THE AMERICAN NIGHTMARE, airing on the Independent Film Channel.

Frederick S. Clarke



Page 8



Page 24



Page 32



Page 102



Page 122

## 4 UNBREAKABLE

SIXTH SENSE director M. Night Shyamalan on reteaming with everyman Bruce Willis for another shocking spiritual journey. / *Preview by Presley Reese*

## 6 SCHWARZENEGGER: THE SIXTH DAY

Bond director Roger Spottiswoode on directing the action star in a high-tech thriller on the moral issues of cloning. / *Preview by Chuck Wagner*

## 8 DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS

Director Ron Howard and Digital Domain on adapting the perennial fantasy classic with Jim Carrey in the title role. / *Preview by Douglas Eby*

## 16 RED PLANET

How Warner Bros pumped up the special effects after losing the space race to Disney's competing MISSION TO MARS. / *Preview by Scott Tracy Griffin*

## 20 THE LITTLE VAMPIRE

Screenwriters Larry Wilson (BEETLEJUICE) and Karey Kirkpatrick (CHICKEN RUN) on making horror fun for kids (and adults, too). / *Article by Douglas Eby*

## 22 BLAIR WITCH 2: BOOK OF SHADOWS

Will the top-grossing independent horror film of all-time spawn a Halloween trick or treat? Plus, a checkered look at horror sequels. / *Articles by Patrick Legare*

## 24 DUNGEONS &amp; DRAGONS

Director Corey Solomon, just 29, on his ten-year quest to film the popular fantasy role-playing game, plus Jeremy Irons on screen villainy. / *Preview by Alan Jones*

## 32 STAR TREK: DEEP SPACE NINE

Behind-the-scenes of the final seventh season with the cast, crew and creators, making an end to the best Trek yet. / *Articles & Episode Guide by Anna Kaplan*

## 51 DEEP SPACE NINE: BOOK ENDS

The seven year odyssey of the final frontier epic, how the pilot "Emissary" foreshadowed Captain Sisko's evolution to a higher life form. / *Article by Anna Kaplan*

## 86 DEEP SPACE NINE: WHAT YOU LEAVE BEHIND

Saying goodbye to the station on the edge of forever, an on-the-set report of the filming of the show's amazing two-hour finale. / *Article by Anna Kaplan*

## 92 DEEP SPACE NINE: WOLF FACTOR

Actor Michael Dorn talks about the importance of Worf's Klingon presence in revitalizing the series' fourth season. / *Interview by Dennis Fischer & Anna Kaplan*

## 96 DEEP SPACE NINE: THE TOP TEN

Cast and creators comment on a selection of DS9's finest hours, showcasing the breadth and depth of the remarkable space station saga. / *Article by Anna Kaplan*

## 102 FRANK HERBERT'S "DUNE"

Producer Richard Rubinstein and director John Harrison on adapting Herbert's sci-fi masterpiece as a six hour mini-series. / *Preview by Dan Scapperotti*

## 108 POSSESSED

Writer/director Steven de Souza on filming a docu-drama of the case that inspired THE EXORCIST, a report from the set in Toronto. / *Articles by Paul Wardle*

## 112 SINBAD: BEYOND THE VEIL OF MISTS

Behind-the-scenes of a busted theatrical, a \$20 million CGI animated fantasy that is among the most costly direct-to-video releases ever. / *Article by Dale Kutzera*

## 116 CURSE OF THE TALISMAN

Gargoyles spring to life in UPN's November sweeps TV-movie horror-fantasy directed in Australia by Colin Budds. / *Preview by Dan Scapperotti*

## 118 CODE RED: THE RUBICON CONSPIRACY

UPN's effects-laden TV-movie riff on the PREDATOR series pits an army SWAT team against alien invaders in the jungle. / *Article by Dan Scapperotti*

## 120 GENE RODDENBERRY'S "ANDROMEDA"

Writer/producer Robert Hewitt Wolfe, a graduate of DS9, on stitching together Roddenberry's old concepts to create a new sci-fi show. / *Article by David Hines*

## 122 THE AMERICAN NIGHTMARE

Writer/director Adam Simon on his superb documentary tracing the roots of the '70s independent horror film movement. / *Article & Interview by Dennis Fischer*

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# UNBREAKABLE

## Auteur M. Night Shyamalan startles again with

By Presley Reese

In UNBREAKABLE, writer-director M. Night Shyamalan's supernatural follow-up to his horror masterpiece THE SIXTH SENSE, Bruce Willis stars as David Dunn, the sole survivor of a catastrophic train wreck. Finding himself completely unharmed, Willis begins an emotional journey to somehow find meaning in his miraculous life. On his path of self-discovery, he meets Elijah Price (Samuel L. Jackson), an eccentric stranger who offers a bizarre explanation as to why Willis walked away without a scratch, convinced that this ordinary man somehow possesses an extraordinary gift. As David begins to reexamine his life, he slowly accepts the ominous truth about who he is in a shocking reality that changes his life forever. Touchstone Pictures opens the Barry Mendel Production nationwide November 24.

"Just as THE SIXTH SENSE was not just a horror film, this is not just a thriller," insisted Shyamalan. "It is definitely hugely suspenseful with some elements of science fiction that stylistically make it a dark and creepy film, but it tells a story about very real characters who are experiencing very real problems and emotions just like the rest of us. It's about how [you] communicate with your wife and keep the relationship together? How do you be a father? How do you be what everyone expects you to be? Have you seen your potential? Are you listening to that voice that is telling you what you should be doing in life?"

Shyamalan developed the idea for the film while editing SIXTH SENSE, and fast-tracked it as his next project in place of another horror project.

**"This is the closest I've come to the style of films I want to make," said Shyamalan. "It has the heart, action, humor & suspense that will make audiences gasp & have fun."**



Collaborating on THE SIXTH SENSE, their new project is a suspense thriller, with science fiction elements and a spiritual bent, opening November 24.

"For some reason, the other movie I was working on just didn't seem like the right next step," said Shyamalan. "I wanted to go forward in scope and implications for something that would really capture the imagination and this idea lends itself to that. It was a great canvas as opposed to the other idea which felt like it was very similar to THE SIXTH SENSE."

Shyamalan teamed up again with SIXTH SENSE producers Barry Mendel and Sam Mercer. Recalled Mendel, "From the moment we finished filming THE SIXTH SENSE, I kept seeing him furiously reading all of this research about train crashes and technical aspects of other big fatality accidents, but all he said was that he had a

new idea. He wouldn't tell me anything about it. He basically just went into a hole and came out with an entire script, so this truly is something that springs entirely from Night's mind."

"Before I wrote it, I conceived the whole movie in my head," said Shyamalan. "I said I want to do it with Disney. I want Bruce Willis and Samuel L. Jackson as the leads and I want it out Thanksgiving."

Shyamalan wrote his initial drafts of the script for Willis and Jackson, having no idea if the two actors would be available to meet his self-imposed deadline. "I told them I was writing it specifically for them and gave them an idea of when I wanted to shoot it, but at that point did not tell them what it

was about, and they both said they were in. Isn't that the way it should be?" laughed Shyamalan. "I'm not sure why they agreed at that point without reading the script, but that is exactly the kind of fate that the movie is about and would ultimately require, so I took that as a very strong sign that it was definitely supposed to happen."

Recalled Willis, "I couldn't believe it when Night called and said he was already working on another script and that he was writing it specifically for me. THE SIXTH SENSE had not even been released in theatres yet, and he already had a new idea and wanted me to star. I was so impressed by his confidence in me and, having just worked with him, I knew what he was capable of, so I trusted him implicitly."

Jackson banked on a recommendation from Willis and his own knowledge of Shyamalan's writing talent. "I had read THE SIXTH SENSE a few years ago and thought it was an awesome script," said Jackson.

Shyamalan termed UNBREAKABLE, "a total progression for me. I implemented a whole different theory of filmmaking on THE SIXTH SENSE that was just beginning, and this is kind of the evolution of that. [SIXTH SENSE] was the bachelor's degree and this is the master's. Hopefully it will be sort of signature in that you can tell it is by the same filmmakers, very suspenseful with a lot of twists and turns and emotion, but with a whole new story and excitement."

To heighten realism Shyamalan shot UNBREAKABLE in continuity, using very little coverage. "Night wanted the actors to go on the same emotional journey as the characters and experience their feelings truthfully as the story was unfold-



# BLE

## Everyman Bruce Willis.

ing," said Mercer. "Although it was not always easy to execute from a logistical standpoint, it has definitely been beneficial in terms of helping to deliver incredibly strong performances from our entire cast."

Noted Shyamalan, "It has to be very real, with supernatural subjects done as if they were real, and treated with that same kind of respect and importance. I don't like artifice. More and more I am pulling artifice out of the movie as if I were making a documentary."

Shyamalan described his one-shot technique on the film as "high-risk, high-reward." "The movie is actually more like theatre with longer scenes and fewer cuts to make it much more realistic for the viewer, as if they were right there watching something that is actually taking place in real life and not on a movie screen."

"Every shot has serious meaning when I am designing the look of the film," continued Shyamalan, "which is not always easy because even if it's a cool shot, if it doesn't have meaning, I throw it out. Brick Mason, my storyboard artist, and I always used to joke whenever either one of us would say 'that's a cool shot' because that always meant it's not going in the movie."

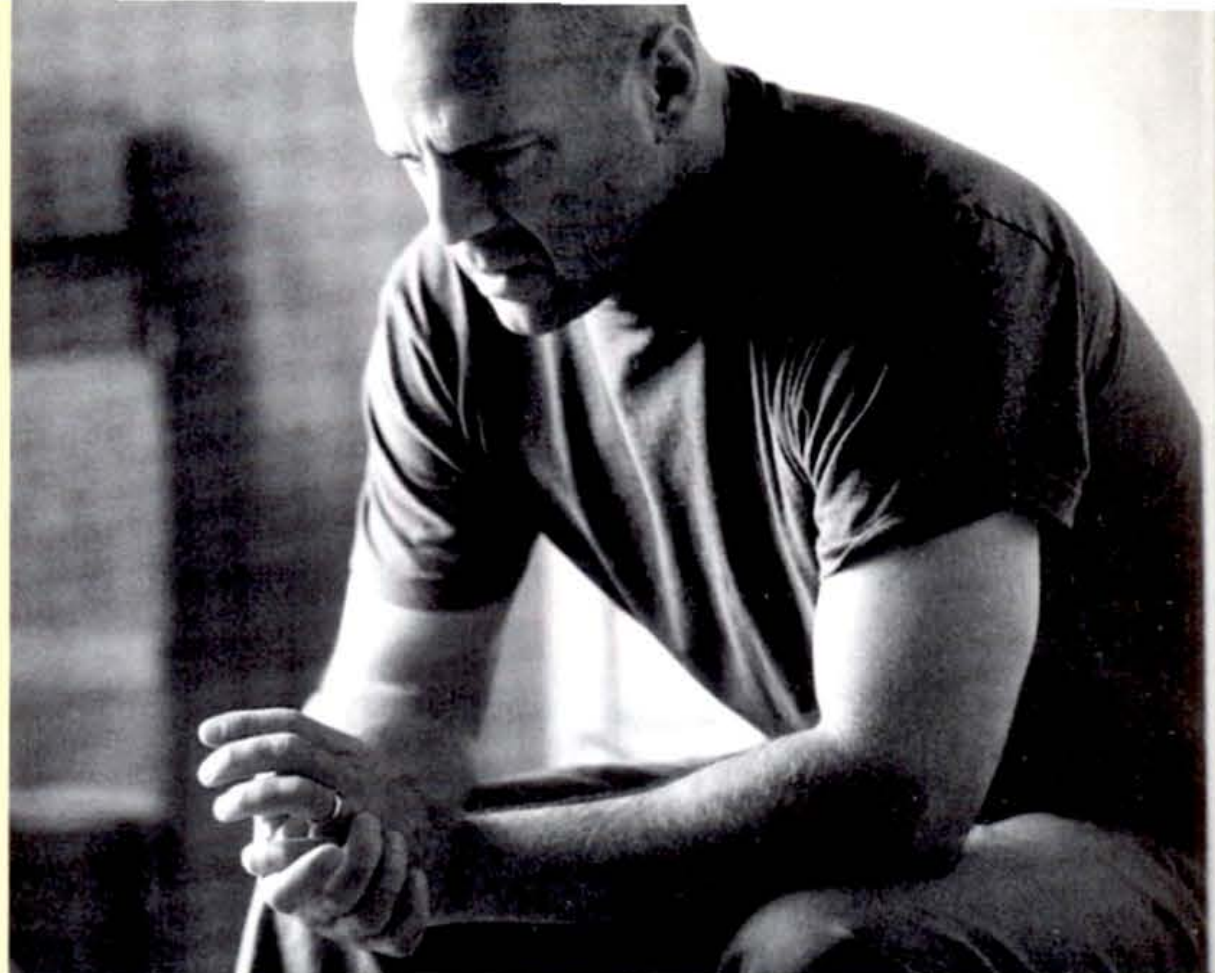
With *SIXTH SENSE* a smash hit, the project quickly fell into place at Disney. "I gave the script to Bruce Willis and Samuel Jackson on a Friday, they called me on Saturday and I took it to Disney on Monday with both actors confirmed to star and available to shoot on the dates we needed them, and fortunately the studio agreed immediately," said Shyamalan.

Shyamalan asked many of the same people from *THE SIXTH SENSE* to work with him again on *UNBREAK-*

*ABLE*, including executive producers Gary Barber and Roger Birnbaum. "Gary and Roger were like godfathers on *THE SIXTH SENSE*," said Shyamalan. "I wanted to have them there for the same kind of thing on this one, to kind of watch over us just in case we slip and fall. Just knowing they were there was a really great feeling." Other *SIXTH SENSE* alumni include production designer Larry Fulton and costume designer Joanna Johnston. To shoot the film Shyamalan chose, European cinematographer Eduardo Serra, with Dylan Tichnor as editor.

For Shyamalan, Willis was the linchpin to his vision for *UNBREAKABLE*. "In many ways, he was like a mirror in *THE SIXTH SENSE* for everyone else to look into and for him to react," said writer-director. "In *UNBREAKABLE* I gave him the chance to show a larger spectrum with a much deeper character. He does an incredible job showing everything from the imbalance of the relationship between his wife and his son with some wonderfully warm and funny moments, to the intense dramatic, action sequences, so you get the full roundness of all of the things he can do. He really brought in all those colors, which is the reason I hired him. He can do the physical hero stuff, he can reach those emotional places and can play the humor as well as the awkwardness, and yet he's a 'guy's guy,' which is exactly how I wrote David Dunn, he is all of those things."

Noted producer Barry Mendel, "Up until now, I think many people would think *DIE HARD* was one of the ultimate Bruce Willis movies because it used all of his assets as an actor—his sense of humor, his charm, his ability to be an action hero and his ability to be an Everyman.



Willis as Shyamalan's "unbreakable" man, the story of a miraculous survivor.

But with *UNBREAKABLE*, Night was able to take that archetypal role and add the kind of depth and uniqueness that he brings to his movies and put it all together in what I believe is now the ideal vehicle for Bruce Willis."

Recalled Shyamalan of directing Willis, "I told him, 'We can't leave anything at the end, this is it, it's as good as you can do,' and Bruce did exactly that. He gave a wonderful Everyman performance, he cried at the times we would cry, he smiled when we would smile and was uncomfortable and awkward when we would be, which really made us feel, beat by beat, we were with him. There was a moment when he was untying someone and Bruce's hands were shaking and he couldn't untie them and it's just great, that's exactly what I wanted to happen, that wasn't an action hero doing that, that was me or you doing that."

Shyamalan and his fellow producers said, like Willis and Jackson, they made Robin Wright Penn their first choice to play Willis' wife Audrey. Noted Shyamalan, "Whenever I see any actor creating genuine emotion that I can relate to, I am all over that. I think that sincere vulnerability is one of the hardest things to find in hiring actors, but is exactly the reason I hire them. [I like to] be able to look into someone's eyes and not only know what they are feeling but feel what they are feeling. That's what you get

when you look into Robin's eyes. She hasn't lost that natural vulnerability that is truly genuine and it makes her performance absolutely real."

Penn said she found working with Shyamalan different than other directors. "It was such a joy working with Night," she said. "It was the only time I was asked to do less, when the norm is like pulling teeth to get more acting of me. Night has a such a clear vision for his characters but approaches them with such a wonderful subtlety, it was really refreshing."

Shyamalan summed-up his work on *UNBREAKABLE*, "What I am really excited about is that I feel like I have really grown as a director," says Shyamalan. "I felt like I took a leap from *WIDE AWAKE* to *THE SIXTH SENSE* and another one from there to *UNBREAKABLE*. This is definitely the closest I have ever come to the style of films I want to be making—it has the heart, the action, the humor and the suspense that will make audiences gasp and have fun in an intelligent way that makes them think."

"For me personally, the success of *THE SIXTH SENSE* was not only that it was a financial success, but that it was resonate," continued Shyamalan. "People came back over and over again and were thinking about it for a long time. All you have to do is say *THE SIXTH SENSE* and it elicits a feeling as opposed to many movies which are just a ride." □



# SCHWARZENEGGER

## THE SIXTH DAY

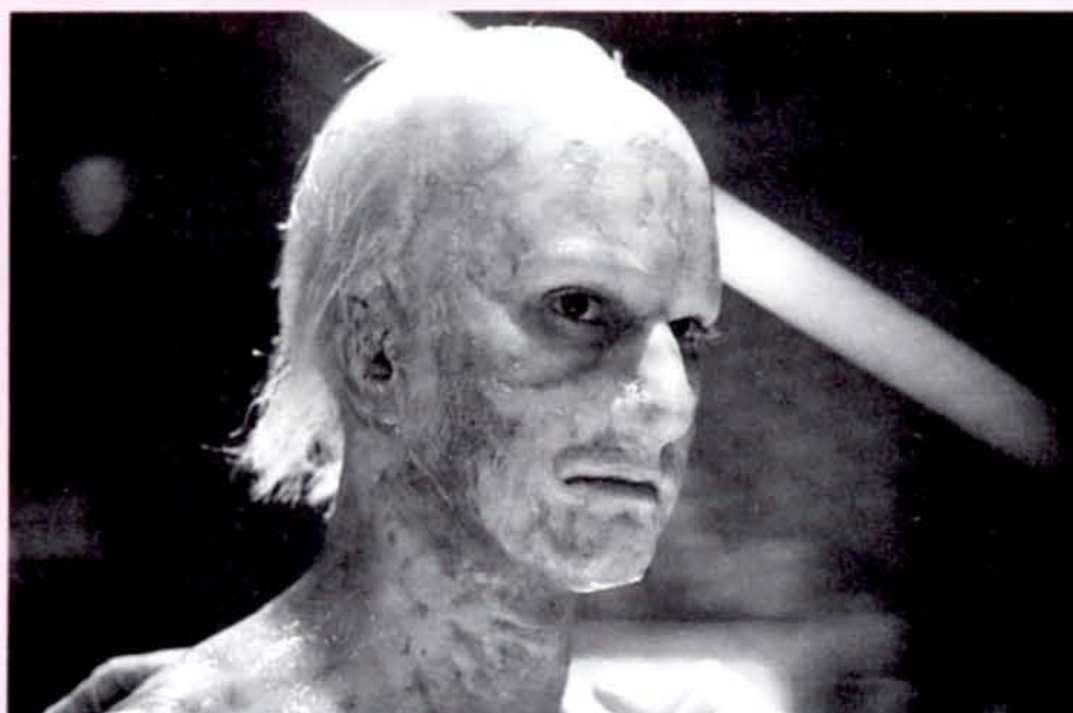
**Roger Spottiswoode on directing a high-tech thriller on the moral issues of cloning.**

*By Chuck Wagner*

Having toiled in genre films before (*TOMORROW NEVER DIES*), Roger Spottiswoode returns to direct action star Arnold Schwarzenegger in the clone-based, near-future drama *THE SIXTH DAY*. Columbia Pictures opens the Phoenix Pictures production nationwide November 10.

Spottiswoode noted proudly that the film's focus is ethics and behavior, not special effects. He cited recent articles suggesting the rapid growth and shortening horizon of near-future technologies. Cloning of many kinds of animals is now possible. The human genome has been mapped. The narrative of *THE SIXTH DAY* adds to this the ability to transfer memory from a recently deceased brain to a cloned brain and the ability to create fully-grown human clones which are "blank" and can immediately accept the genetic code of another human. But in the story it is supposed to be illegal to perform this work on human beings and the technology is used to replace dead pets with "repets."

In the film, Schwarzenegger plays a pilot who is believed dead and replaced with a clone. He and his clone then join forces, tracking the illegal cloning to a wealthy power broker (played by Tony Goldwyn) bent on using clones in high places to further his power. Throughout the piece lies a question—if a person can be cloned, and his memories transferred to the clone, does this make immortality possible? "Our character, Tony Goldwyn, has made his initial fortune with advanced food products. We're also saying that by 2007, he is also able to clone organs. Well in the real world, that came while we were shooting. Stem cells can be



Tony Goldwyn as the newborn clone of Michael Drucker, one of the world's richest men, testing the limits of immortality using genetic engineering.

used to clone organs. It hasn't been done yet, but it's clear that it may be possible in the next few years.

"So our time period for the future of this film went from 20 years to about 10 while we were shooting the film. The Goldwyn character, named Michael Drucker, had made his money from feeding the world, then moved into replacement organs, and then got into the whole dilemma of replacing the whole individual. The movie posits that if the laws stay the same as they are now, you can't clone a whole person. At the beginning of the film, Drucker has arranged for the Speaker of the House to show up to a gala affair. The Speaker has a son who has a brain tumor. During the party, Drucker makes a speech about a child in a hospital who needs a new kidney, and how they can replace it immediately. But in the next bed there's a child with a brain tumor, and under the current laws—which are the laws right now—they wouldn't be able to clone and the child wouldn't be saved. This seems like a contradiction—but there are no easy answers."

But is cloning brains a cure? Is this saving a being—or creating a new one (even if the memories of the old being are inserted in the cloned brain)? Certainly Michael Drucker believes he holds the key to immortality.

"He won't die," Spottiswoode said, describing the character's beliefs. "There's still soul, which is fears and memories and so forth, which will continue. There have been quite a lot of discussions. What is a soul? Can a soul be made in a lab? When clones can be made in a lab, and they can, or will be very, very soon, will they have souls? There is a license to be taken as to memory.

The theatrical device is that Drucker can record memory with a device via the optic nerve and implant it into a full-grown fetus. There was an article a few months ago about molecular memory. Things are changing so quickly there's the possibility of organic memory now. They'll be able to make cells have memory. A saucer of liquid will have as much memory as your brain. Of course the idea that you can clone full-grown fetuses is way ahead, but I think that's a necessity. Nobody's going to want to start as a baby!"

*THE SIXTH DAY* was written by Cormac and Marianne Wibberley. Was Schwarzenegger attached to the script when it came to Spottiswoode's attention? "It was interesting," Spottiswoode said. "Arnold was sort of hovering around it. The script didn't have very much action—and there still isn't. I didn't add very much. Arnold was prepared to step away from doing an action movie. This could never become an action movie, and if it did, it wouldn't be very interesting. It's a suspense-thriller that has a lot of interesting ideas in it. I wanted





Schwarzenegger as test pilot Adam Gibson, getting his memory recorded for the clone that will replace him, with Sarah Wynter as Talia and Michael Rooker as Marshall.

to do it. Arnold was uncertain about doing the film for what, I thought, was an interesting reason. He thought that the Tony Goldwyn character wasn't very good—which it wasn't. It was kind of a villain, but not interesting.

"I thought the same thing. I thought it could be a fascinating character, it just wasn't written yet. He didn't have to be a monster. He wasn't going to be Alan Rickman in *DIE HARD*. Drucker is somebody who has a lot of interesting ideas, and he's done a lot of good. He has a lot of money, so he's not trying to make more. I wanted him to be very reasonable, and to have a very telling and powerful argument. You couldn't just say, that's the villain. Then it develops all sorts of shades of gray, and it becomes much more interesting.

"The dilemma for the villain is that he lives in the same legal world that we do. Say that Bill Gates manages to clone himself, then dies. His dilemma right now would be that if anyone found out that he'd been cloned, he would lose Microsoft. Under current law, if you die, your property goes to other people. There is nothing in the law that says that a clone can own anything. Clones have no legal existence."

The cloning of Arnold Schwarzenegger's character in the movie is an accident. And when the company realizes its mistake, it sends killers to elim-

inate the original Schwarzenegger character. In this way, Drucker tries to keep his ability to clone humans a secret.

The two Schwarzenegger characters have scenes together, creating many of the same problems experienced on *MULTIPLICITY* with the multi-Keatons. "It was difficult," said Spottiswoode said. "The technical side of having the same person on screen twice is very difficult."

Spottiswoode now considers himself intimately acquainted with the difficulties of special effects—and the problems of having identical characters face each other (shades

**"THE SIXTH DAY is about the dilemma of what happens if you make duplicates. It's about interesting issues and somebody stuck by those issues."**

—Director Roger Spottiswoode—

of the forgotten *MULTIPLICITY*). "Visual effects shots have a real limitation," he said in his post-production offices. "The visual effects themselves absorb so much time, and they arrive so late, that they're not integrated in the film and they kind of overpower the film." And visual effects supervisors have a say in how the film is shot, so that effects can be added later. "They can easily take over for you," Spottiswoode said. "They come on the set and say, 'You have to shoot the shot this way and on this system, and you have to use this terrible machine that makes so much noise as it

trundles along the tracks that the actors can't think, let alone speak. And you're certainly not going to be able to record what they say when you hear twelve motors going bzzz, bzzz, bzzz!"

It sounds like Spottiswoode dislikes special effects films. "No, I wouldn't say that!" he laughed. "It's a complicated issue for me. And this is a film that's very much different. I had to achieve it using visual effects, but this is about the

interesting issues around cloning, all about technology and humanity. This film is not against technology, nor is it against cloning. It doesn't say that science is evil or bad, it's not a Luddite film."

The boxoffice failure of *MULTIPLICI-*

*TY*—a Michael Keaton comedy with a cloning theme—did not dissuade *THE SIXTH DAY* from getting made. "Phoenix Pictures were interested in making the script. I don't know that *MULTIPLICITY* was an issue. It was a different kind of story: a comedy about making seven of the same. *THE SIXTH DAY* is about the dilemma of whatever happens if you do make duplicates. I think it's a smart thriller. It's about interesting issues and somebody stuck by those issues. Everywhere you turn, the issues are a part of the story." □



Wynter with her dead clone, working for Goldwyn in a scheme to use cloning technology that is legally permitted on animals to achieve human immortality.





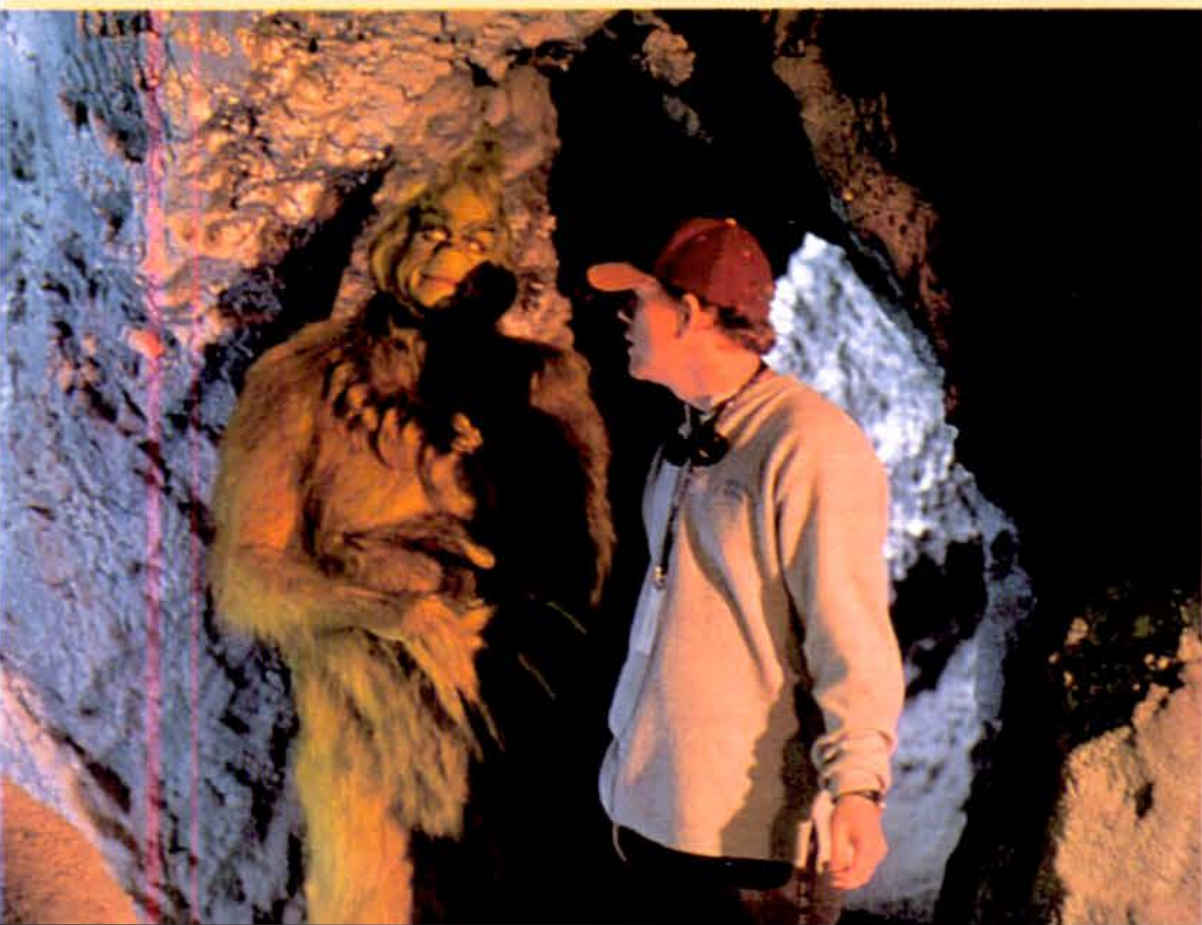
# DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS

**Director Ron Howard on the  
filming of his fantasy classic.**

*By Douglas Eby*

The basic story of the Dr. Seuss classic is that former Whoville resident, the Grinch, looking so different from the others he was ridiculed and teased, and also spurned in his affections for a girl Who, retreated to a cave on Mt. Crumpit, where he has lived for nearly 30 years. Irritated at the thought of the nearby village having another happy Christmas, he puts together a sleigh, disguises himself as Santa Claus and his dog as a reindeer, and goes on a night raid to steal all the presents. But ends up having a change of heart.

Author of the original book, Theodor Seuss Geisel (who at-







## PRODUCER BRIAN GRAZER

**“When Ron [Howard and I came to [Geisel’s widow, Audrey], we pitched the project with Jim Carrey playing the Grinch and I’m pretty sure that’s why she accepted us.”**

a half-hour animation directed by Chuck Jones (with narration by Boris Karloff), but Imagine Entertainment was chosen by Geisel’s widow, Audrey for the expanded live action version. Producer Brian Grazer explained her choice: “Let’s just say Audrey is pretty eccentric and leave it at that. When Ron and I came to her, we pitched the project with Jim Carrey playing the Grinch and I’m pretty sure that’s why she accepted us.”

Howard noted they didn’t have rights to the cartoon, and, in any case, wanted to distance themselves from it as source material. He said, “We found a lot of clues in the book, as thin as it is. It’s interesting in that it’s different than many of the other Seuss books. It’s slightly more grounded in contemporary society, of the time at which it was published, the late fifties. And there are a couple of clues, like you go into the kitchen and the refrigerator says, ‘General Wholecric’ on it, and a couple of utensils you see are skewed, a little warped, slightly Seussified, but they’re of our world. He really meant it to be very

much a kind of parallel universe. So, oddly enough, we drew our inspiration from that.”

Jim Carrey was a collaborator on the project from the outset. “And that’s half the attraction for me, as director,” Howard said, “not just doing THE GRINCH, but doing Jim Carrey as the Grinch. And he had a tremendous sense of why the world was funny and cool, and what he could do in that world.” Carrey noted about his character: “I looked at him as not just being an angry guy. Nobody is just an angry guy. What we are is hurt, whether it’s self-imposed or something happened to us. That made me able to make the Grinch sympathetic. That’s how I approached it. This is a guy who wants to be invited to the party, but can’t admit it to himself.”

Howard recalled a tip he got from George Lucas for creating the Who environment: “He said he’d had some success, even in his science fiction stuff, the STAR WARS series, in going back and finding electronic and mechanical products from the early twentieth century, the twenties and thirties, and espe-

**Carrey as the Grinch, expressive makeup applied by Kazuhiro Tsuji. Below: Costumed by Rita Ryack, about to put into motion his plans to steal Christmas.**





# BUILDING DR. SEUSS

## Michael Corenblith on Seussian set design.

By Douglas Eby

Creating a physical version of the Dr. Seuss illustrations of the Who village (on one of Universal's largest sound stages) had a number of design and construction challenges, production designer Michael Corenblith found. "The evolution of the physical buildings followed a long path, and involved a lot of study, a lot of sculpting, a lot of learning curve," he said. "One of the most interesting things about the sets were the flying bridges, which were something I had liked from the Seuss books. We looked at his entire illustrator history, starting even before his earliest published books. He was a fantastic illustrator, but his illustrations always had an eye toward incorporating text into them, and he was a master at the use of positive and negative space, and the use of double page layout. And he was

very concerned for making sure the illustrations would guide a young readers eyes from text block to text block. So there was a tremendous amount of dynamism he was able to get on a page. He loved using diagonals, and stairs became a really great tool, and that was something I wanted to replicate in motion picture frames."

Corenblith pointed out that Seuss himself had never had to build any of his illustrations. Much of the village was realized using CGI. "The digital artists, who weren't constrained by physical reality in many ways, came in after the fact, and we'd critique their work in the same way we'd critique physical work," he said. "So they had the benefit of everyone who had participated from the standpoint of design and construction. Generally the procedure was that I would do relatively rough sketches, plan view layouts and elevations, then after that we'd



Taking off from Mt. Crumpit for Christmas larceny. Production designer Michael Corenblith sought to preserve the look of Seuss' original illustrations.

go straight to 3D, so everything was sculpted, beginning in either eighth inch or quarter inch scale.

"The structural engineers who saw these things just couldn't believe we actually wanted to try to deal with these cantilevers and spans and arches and other shapes. We got very fortunate and found a consultant who was an engineer at the Jet Propulsion Lab, and also had done side work on Rose Parade floats. So he had a foot in both the engineering aspect, and the somewhat theatrical presentation side. He had a lot of techniques and approaches, and unlike some of the more traditional bridge engineers, thought these ideas were achievable. That was a great leap forward,

because we weren't sure we'd be able to execute these things to the degree we wanted."

Corenblith's team also "reverse engineered" how Seuss was attracted to the forms he used. "I went back and explored what we called the architectural antecedents he had probably seen," Corenblith said. "We looked at the architecture of Gaudi, for instance, and primitive, and organic architecture, at world's fair exhibits. We tried to find precedents in the real world that had some of the same spirit. He loved Islamic and Moorish and Medieval architecture, so we tried to go back to these roots, and filter it through the sensibility we'd seen in his illustrations, then process it into something unique to the film. At

Corenblith (r) stands on the massive sets (l) of Whoville constructed at Universal studios, a distillation of Seuss' style dating from his earliest published works.





one point, I had the good fortune to meet the art director at Random House who had been involved in his last books. Through her, Seuss' widow, Audrey [Geisel], came to the set a couple of times. And who better to be familiar with every piece of his work? She walked onto the set and was thrilled to see these things in large scale and three dimensions. One of the most satisfying aspect for us was her looking at some buildings and saying she couldn't remember which book they were from. It took her a while to realize these were all new creations, but they were so much in the right spirit that her initial assumption was they were taken from the books."

Part of the design approach was using 1950s-era appliances, modified and stylized. "We wanted these things to exist somewhat out of time, but also to give a little wink to Seuss' illustrations, which were sort of fifties and sixties based," said Corenblith. "We weren't trying to depict a particular style, but to be evocative of people's memories, or just the general feeling of what Seuss was about. And we actually mixed all sorts of periods and styles. We had to make some decisions that had to be a little more rigorous than ones he made; for instance we took out most televisions. For some things, we wanted to maintain a high degree of fidelity to the original book, and the appliances were ones that were there at the time."

Corenblith's previous films as production designer include *EDTV*, *MIGHTY JOE YOUNG* and *RANSOM*, so *GRINCH* is a real departure into a fantasy environment. And it has been "remarkable," Corenblith exclaimed. "My initial training was as an architect, so one thing I've tried to do is ground each of the buildings in a particular style that would then be filtered through the sensibility of Dr. Seuss, but would still give some clues as to what it was. For instance, the department store was really inspired by those great 1920s nouveau Parisian stores. Each building had a little story of its own, and then was put in the Seuss blender, so to speak." □

## JIM CARREY, THE GRINCH

**"Nobody is just an angry guy. What we are is hurt... That's how I approached [the Grinch]. This is a guy who wants to be invited to the party, but can't admit it to himself."**



Taylor Momsen as Cindy-Lou Who, the tyke most responsible for the Grinch's reformation. Jim Carrey was Howard's artistic collaborator from the outset.

cially European style products and devices. They had a real functionality about them, but you didn't recognize them as being American or of this world."

**E**arly design meetings for the project included producers Brian Grazer and Todd Halliwell, production designer Michael Corenblith, costume designer Rita Ryack, set decorator Meredith Boswell, some of the storyboard artists ("who are incredibly talented," Howard said) and makeup effects designer Rick Baker. Asked about making the style of the project grounded reality versus fantasy reality like in his own film *WILLOW*, Howard said, "We talked about that, and Corenblith had a great idea early on. In doing research, uncovering a couple of clues as to what had inspired Geisel, Michael turned to Gaudi, and also sort of Moorish architecture. If you compare the two styles, you see that Gaudi is very Seussian, or the other way around. So in trying to find sort of practical applications, as opposed to highly stylized, highly theatrical versions of the Seussian world, we

said, 'Look, you can see how the world actually works. Those staircases can make sense; people can actually walk on them. We don't have to do a minimalist, Salvador Dali kind of a theatrical treatment.' So, I liked that."

Research by Corenblith for the film uncovered some interesting material about the author. "One thing I discovered was that Seuss mixed all of his own inks for the lithography of his books," he says. "He mixed his own colors for everything. We made a very precise palette, so there is nothing in the picture that isn't taken directly from a color that Ted had not created. When the art director at Random House walked on the set, she exclaimed that it was 'right off the page.' And the idea was that if there was this kind of fidelity to each individual component, then hopefully the result would become greater than the sum of the parts."

Howard wanted the story to be "as relatable, and a kind of parallel universe" for a global audience. "American audiences already have a kind of relationship with that sort of Seussian tone and world, and have a

sense of Whoville and the Grinch," Howard said, "but in playing around the world, where the story is not well known, I really wanted to make sure we created a fantasy world that abided by some rules, and made sense. I thought there were a lot of compelling reasons to make the movie, beyond the fact that Americans knew the story. The story is funny, and deals in an entertaining, but interesting and insightful way, with a modern dilemma, which is over-commercialization. It's sort of real humanity and love, versus that which can be made or purchased."

Another aspect Howard liked was that the comedy is physical, "and features an incredible lead character; who better to play it than Jim Carrey? So all those things converged in my mind, and I wanted to make sure that the story would live up to people's expectations, who had grown up with the story, but I also wanted to be certain that we were going to transport people into a world, and make them understand it, whether they knew anything about the book, or had ever seen the cartoon, or a puppet of the Grinch, or a musical version or any other treatment of that character before. For our design team, and for us as storytellers, that was crucial."

"Because the story is smart and relatable, and an expanding story, dealing with that kind of dilemma: the overcommercialization of Christmas, it seemed that we could satirically speak to grownups as well. Jim Carrey is an incredible physical comedian (and a brainy guy, I'll just say as a sidebar) and the collaboration was thrilling for me; I really enjoyed it. And his stuff certainly appeals to young adults and teens. In making the story contemporary and cinematic, we wanted to play into his strengths, which also happen to be the strengths of the Grinch character, one that defines anarchy and chaos, and moves to the beat of his own drummer, pretty hilariously. So I felt that audience could be entertained as well. And Seuss was a great modern fableist, and I wanted this movie to work as a modern fable as well, and I think it does have something to say, and has a great central character that chil-



dren can relate to in Cindy-Lou Who."

Howard feels this is "one of those movies that could cross those barriers, and entertain a very wide spectrum. We haven't gotten a rating yet, but I'm sure we're going to be PG. But we're true to the tone, we're very respectful of the origins of this story. Yes, we've had to change it, yes we've had to develop it. But even in developing it, I went back and looked at a lot of Geisel stories, and tried to find common themes, common ideas, and this is where I realized he was sort of our modern fableist. Yes, they were ostensibly children's stories, but they were smart cautionary tales, just as through time fairy tales have tried to tell stories that educated as well as entertained. I think in

#### DIRECTOR, RON HOWARD

**"About two months into the prep, it hit me that this might end up being the most complicated movie I'd ever made. It probably was. It's right up there with WILLOW, anyway."**



There were props we could get out of a prop house, and costumes we could just tweak a little, and it worked. With this, there wasn't even a knife or fork; we couldn't get one thing from a rental house. Everything was a design question. And not only that, we had to look at it for its comedic value, because not only do we have verbal jokes and physical gags, but we're also trying to be witty and smart about all the details. If people decide to see it a second time, there will be nuances that are entertaining that they can pick up on."

The level of challenge of the project, Howard said, "kind of snuck up on me. It's such a delightful, simple little story and I like the tone, and I like doing a comedy, and I went into it



# GRINCH'S GIRLFRIEND

*Christine Baranski on playing a Whoville fantasy femme fatale.*

By Douglas Eby

The character of Martha May Whovier ("pronounced like Jacqueline Bouvier Kennedy,") was created by the screenwriters, not Seuss. Noted Christine Baranski, who plays Martha May, "She wasn't in the original story. When I first met with Ron Howard, she was going to be kind of the 'Martha Stewart' of Whoville, but then she evolved into being the diva and femme fatale, and had kind of the Veronica Lake look at the end. It just got more and more fun."

Baranski (ADDAMS FAMILY VALUES; THE BIRDCAGE; BULWORTH) noted the Grinch and her character "had a crush on each other in grammar school. And she had a feeling for his uniqueness. When he comes back into her life, she's very excited. He kind of liberates her from that at the end. They're in the cave, wanting to redecorate it. She is sexually liberated by the Grinch. He lifts her up out of her cage, while she liberates him, and endows him with attractiveness because she loves him. So it is a little Beauty and the Beast story."

Referring to the costume design by Rita Ryack, Baranski enthused, "I think this is just Oscar-winning work on her part. It's astounding what she did, how imaginative and beautifully executed. I tell people my wardrobe was like haute couture in extremis.

The lady who actually built my clothes worked in the Dior atelier. One of the dresses is like a St. Laurent. It's just imaginatively daring, and in terms of craftsmanship, so beautifully done."

Asked how much her features are altered by the effects makeup, Baranski laughed and said, "I must have flown out about nine times for makeup tests with Rick Baker. Originally, the prosthetic almost entirely covered my face. I had the burden of being an attractive Who, the glamorous looking Who. And when you have those Seussian features with that tiny upturned nose, and

then the big upper lip kind of thing, they had a hell of a time figuring out how to make my face look glamorous with this enormous prosthetic. I myself have a naturally upturned nose, and shortly before filming they were thinking of letting me use my own face, but through some testing, Ron really decided that I looked too natural, compared to everyone else." Three-time Oscar-winner Ve Neill was responsible for Whovier's final design. "The makeup looked beautiful and natural," said Baranski. "Then it was the job of the cinematographer to light me so the prosthetic never betrayed me. All this took tremendous time and effort. Initially, I was in the makeup chair three hours, I think."

The Martha Stewart concept was an inspiration to the set designer and costume designer. "I actually pitched the idea of having the trim on my character's negligee match the trim on her boudoir chairs, and they went with that idea," she said. "I literally had a blue satin negligee with white maribou trim, and they designed a whole bedroom that matched. And you know Martha Stewart: everything has to match. It's kind of a little joke on Martha Stewart."

Regarding the casting, she noted that Ron Howard wanted actors "who would feel comfortable having their faces covered, and having to inhabit a big fantastical world. I was trained at Juilliard, and we did tons of

Baranski, decked out in one of Rita Ryack's dazzling costumes, wielding a Seussian prop, adding a "Beauty & the Beast" quality to the Seuss storyline.



Baranski as Martha May Whovier, a character added to flesh-out Seuss's slim story to feature length, the girl who once broke the Grinch's heart.

period plays, Restoration and Jacobean plays, with big costumes or big hair; style pieces. We always had to wear long skirts in the hallways, to get used to wearing period clothes. And we had classes where our faces were covered with masks, which liberated our bodies to be more expressive. And this movie is most definitely a stylistic piece, so Ron needed actors who were comfortable being enveloped like that, and bring a certain presence and physicality. If you have a big costume and big hair, you have to fill it out in performance. He needed actors who weren't afraid of that. Ron also had Cirque du Soleil performers as extras, who were very physical."

Baranski said she has found making this movie a satisfying experience. "When this was over, I said if I never do another movie, I will have had the great privilege of working on one of the big Hollywood movies that could only be done in Hollywood, with top, top people in every department creating a world that can only be described as totally cinematic. I think this movie is going to be just tremendous. It could be like another WIZARD OF OZ, so completely of its own world. It was extraordinary." □



Rick and his team just did extraordinary work. They worked on every Who; we had the Grinch, then 40 or 50 principal Whos, and each one of them was individually designed. And then we had some background Whos, which wound up being individually designed, even though they started out with sort of generic Who parts. The makeup artists, and hair and makeup people, kept tweaking and designing until no two Whos looked remotely alike. It was a great thing."

There were also some Cirque du Soleil performers as background Whos, Howard noted, "Not because we were going to do some serious stunt work, or really tricky things, but we wanted to give that world a kind of off-kilter sense. So there's always someone leaning in a slightly improbable way, or walking on top of a ball, or riding a unicycle. But it's more a kind of fabric in the background. I think it does add to it."

Noted actress Christine Baranski, who played Who femme fatale Martha May Whovier, "Ron Howard is as good a person as you could want to work with on film. As big a production as this was, he never lost his cool. He's just the most easygoing, lovely man, but he's got this enormous intelligence, and a wonderful humanity, so no matter how big this movie gets technically, I think it will always have heart." □

**Carrey as the Grinch takes aim. "This is a guy who wants to be invited to the party but can't admit it," he said.**



# SEUSSIAN EFFECTS

*Digital Domain on the CGI solutions to visualize the world of Dr. Seuss.*

*By Douglas Eby*

Referring to the amount of CG digital imaging work for DR. SEUSS' HOW THE GRINCH STOLE CHRISTMAS, visual effects supervisor Kevin Mack said, there was "just about as much as you could imagine" and called the film "one of the biggest shows we've done, and probably the most efficiently executed." The Digital Domain team, led by Mack and visual effects producer Julian Levi, were responsible for some 350 scenes, and a number of those are completely digital. "There are scenes with a CG Grinch, a CG Cindy, and whole sequences involve a completely computer-generated sleigh," Mack said. "There are a couple of big sequences where the sleigh's flying around, or the Grinch picks it up over his head, and that's a CG sleigh and CG Grinch, Cindy, and the dog Max. We did the dog for a number of scenes, with CG fur and everything. Pretty much every trick in the book is used for this film."

Any wide shot of Whoville is completely computer-generated, Mack said. "We do a combination of 2D and 3D which goes by many names, pan and tile, or I call it 3D matte painting sometimes. But there really isn't any difference between 2D and 3D anymore, because we use the 3D technology where it makes sense, and we can translate some of the 3D camera moves into two dimensional transformations of images. And sometimes we can generate a 3D rendering, which we can then do a



A CGI Grinch pops down a chimney, effects by Digital Domain supervised by Kevin Mack and visual effects producer Julian Levi.

little matte painting on, to add detail or take out artifacts. So there isn't much distinction between matte painting and 3D anymore. At least for us, and on this project certainly."

Mack (who was also visual effects supervisor on FIGHT CLUB, WHAT DREAMS MAY COME, and RED CORNER) confirms that all this work is digital, not involving any "old era" matte painting using actual paint. "But the skills and technique are the same," he said. "There are a number of scenes where we're adding dozens and dozens of Whos. They were only able to make up a handful of the Whos, so any time you see more than a few of them, then we're involved."

"We developed a 'Who Construction Kit,' which allowed us to quickly construct [digital] Whos to specific requirements

for a shot, to give them a funnier sweater, or different hats. So we had a whole wardrobe kit, based on what Rita [Ryack] had designed for the real characters, and then we had the same kinds of things from the makeup that Rick [Baker] did, and we parameterized the Who facial structure and head structure. We had a bunch of sliders so we could make them older or fatter, bigger or smaller noses, bigger ears, the angle of ears, longer necks, skinnier bodies, eye spacing, all those kinds of things."

Visual effects producer Julian Levi (SUPERNOVA, RED CORNER) noted, "Since we had a bit of time to do R&D on the front end of the project, as well as for some other reasons, we found it made sense to create some tools that would help us down the line. So rather than having to create a new 3D Who every single time for each new shot, we created a tool that enabled us to generate them very quickly. All of them are kind of created already, and you're just blending between different attributes to output a new one, a lot more quickly than if you had to do it one at a time."

Being involved with the film in its early stages allowed the Digital Domain team to participate more in the overall design of Whoville. Mack noted one example: "There were two [physical, painted] backings made for the film," he said, "and in the end, I don't think they were really used. Maybe one, but you don't really see it. So there's just a huge amount of bluescreen.





The Grinch inside his cavernous domain on Mt. Crumpit. Right: Snatching the veritable sugar-plums that dance in Whoville heads, CGI by Digital Domain.

VISUAL F/X PROD., JULIAN LEVY

**“Filmmakers will feel more comfortable knowing they can create an entire environment digitally...After seeing the work on this, they’ll be confident to expand what they’re doing.”**

be very very helpful to all parties involved. We brought all the digital artists more or less into the fold that way, so there was a much greater unity of vision.”

Levi affirmed this critiquing process was a way to “maintain the style that had been created on

Dr. Seuss world or character looks like. Yet, that’s pretty hard to pin down. Especially when you’re trying to translate it into three dimension.

Mack was thrilled with the fidelity to Seuss that the design team maintained. “They really stepped up to that challenge. We wanted to make sure we didn’t drop the ball there at all, so we worked closely with them, and took it to heart to really make this stuff feel Seussian, and yet real. And that was a challenge. You can’t really put your finger on what makes it Seussian.”

Levi added, “Although we had time on the front end for R&D, there wasn’t a heck of a lot of time once we were scheduled for actual production, so these tools that we created made it an efficient way to work, and it made sense to do the work up front.” He said another thing that will come out of this project is “Filmmakers will feel a lot more comfortable knowing they can create an entire environment digitally, and it can set the tone for a whole film. I think, after seeing the work on this, they will be a lot more confident to expand what they’re doing.” □

Really everything outside of the town square, which was built as a set. We created the design of the mountains, also the design of the skies, which are kind of a major character in the film, and were certainly a big part of our contribution. They’re rather Seussian, and yet realistic. We were able to create a sky that goes 360 degrees. There’s a whole sequence with shots in every direction, and big moving crane camera moves, and we were able to have a continuity in the sky. Closing that gap between 2D and 3D is an area I think we did a little better than we’ve ever done.

“There are lots of interesting cloud formations, and they’re always moving, and always volumetric. Very three dimensional. And there are several hundred snow shots. There was some practical snow, but it was hard for us to use it a lot of the time. We could only use it when we were on the bluescreen, and it was lit perfectly and so on. Almost any time we were on anything wide at all, we’d be seeing up into the ceiling or something, and you couldn’t have the snow going.”

Referring to the cave home of the Grinch, Mack noted there was a practical set, but only the entrance part. “The entire Mt. Crumpit, where the cave is, was something we built,” he said. “You never see it anytime it’s not a digital shot. And we designed all the surrounding environment.” Speaking of the Who village, he said the team worked with production designer Michael Corenblith “quite exten-

sively” in designing dozens of buildings, including theaters, condominiums, libraries, bookstores, gas stations. “We have a number of shots where you see the whole town from a distance,” he said, “and any time you’re actually in the set of Whoville, it’s pretty rare you don’t see over or beyond the buildings they built to the bluescreen, where we extended out more [digital] buildings, as well as the mountains and the sky.”

Corenblith commented about the interaction of the teams, “Initially, as they began creating the digital set extensions of the architecture, we would bring in the tapes of work the digital artists were doing, and the set designers and art directors and people who had created the actual buildings, would critique the tapes in the fashion of an architectural jury. It turned out to



Michael’s team, as well as every other portion of the movie we worked on, such as Rick Baker’s prosthetic work, or Michael’s buildings. We really wanted it to stay close to being in the range of what they built, or what they would have liked to have built. We created things that for any number of reasons were too expensive, or too dangerous to construct, like a building that was precariously set up.”

Mack found one of the creative hurdles was capturing the style: “It seems very cut and dried; everybody knows what a

On sleigh patrol over Whoville, a Digital Domain CGI matte shot, one of over 350 effects shots completed for the film.





# RED PLANET

## Pumping up the effects after losing the space race.

By Scott Tracy Griffin

"I guess I can't turn down a challenge," summed up veteran visual effects advisor Jeffrey Okun when asked what inspired him to take on the overwhelming responsibility of salvaging the effects work on Warner Brothers' science fiction film RED PLANET. Initially hired to assist the production as a consultant, Okun was quickly promoted to the role of visual effects supervisor when it became apparent that major elements of the film needed attention.

"When I got to Australia and started to see what Digital Domain was doing, they were realizing that they didn't have enough shots, or enough money to cover the whole thing. It became an interesting challenge to figure out how to get this many shots without significantly increasing the budget."

RED PLANET is the tale of a desperate mission to Mars by a crew of astronauts consisting of commander Carrie-Anne Moss, love interest Val Kilmer, bioengineer buddy Tom Sizemore, fatherly philosopher Terence Stamp, cocky pilot Benjamin Bratt, and reluctant recruit Simon Baker. Earth in the 21st century has been polluted beyond repair, and this crew must determine what has upset the balance of the ongoing Martian terraforming experiment. The film was helmed by former commercials director Anthony Hoffman, in his feature filmmaking debut.

"This is a particularly odd show in that Digital Domain originally had the entire film, and for whatever reason, they only ended up doing 59 shots in the movie, which includes over 900 [total effects] shots at this point," said Okun. Computer effects house Digital Domain won acclaim for their work on films like TITANIC and APOLLO 13, but they proved unequal to the task at hand with RED PLANET.

Fortunately, Okun's background was well-suited for troubleshooting this futuristic tale of humankind's first manned Martian mission. "I'm a huge space buff. I always have been. I used to wake up for every launch that ever happened. I didn't actually need to do any research, because I keep a pretty active relationship going with JPL [the Jet Propulsion Laboratory], NASA, [and other] people, reading the updates. I'm a member of various space organizations, civilian groups like the Planetary Society, trying to promote all this so we can get our budgets back up and start exploring space and start sending people back up.

"I just made a couple of quick phone calls to check a couple of odds and ends and make sure we were doing things properly. Much to my surprise, I was informed that NASA was refusing participation in the show because one of the astronauts acted in an un-astronaut way, and they didn't support that." Despite early cooperation by the

Astronauts Val Kilmer and Benjamin Bratt work with AMEE, the Mars mission's remotely-controlled surface explorer robot, physical effects supervised by Tad Pride.



Warners' Mars landing hits theatres November 3.

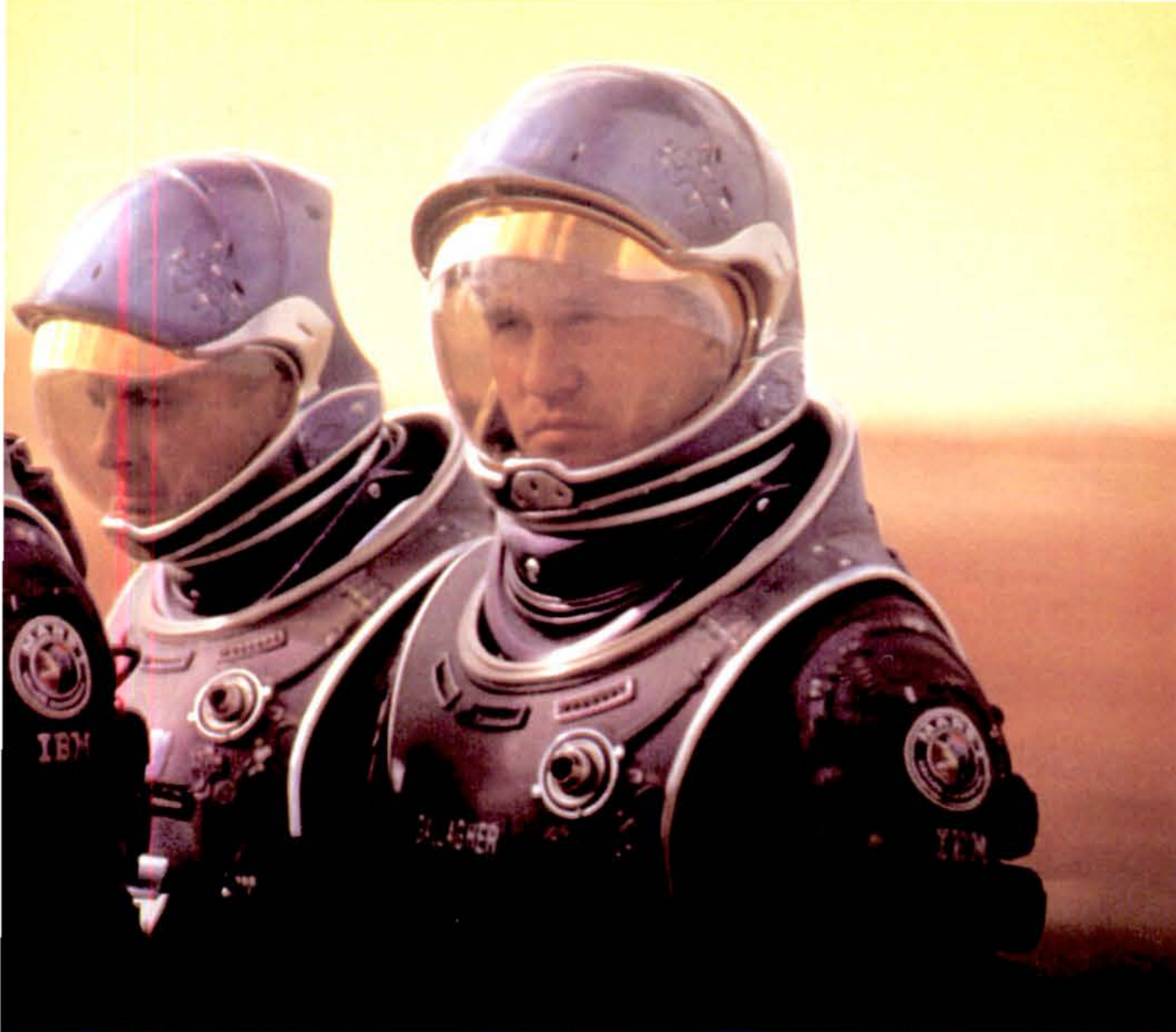
space agency, NASA withdrew from a supervisory role, and denied any use of their logos when the script failed to meet their approval.

"Physical effects were handled in Australia by Tad Pride," continued Okun. "This was a film that, for whatever murky and undisclosed reasons, has a lot of postproduction fixes. They didn't exactly arrive at what Mars should look like before they filmed it. They were going to handle that in postproduction. A lot of stuff was shot with practical effects that Tad did, and a lot of it, due to changing storylines and things like that, we're creating now.

"I came to the project halfway through the shoot. The studio asked me to come in and check things out, and the consulting job turned into a full-time effects supervision job, basically because of the changing scope of the movie's effects. My task was to try and find a way to streamline production so they could get through the shoot while getting all the elements and pieces that we would need to be used later on. We had lots of interaction with Tad and the stunt guys. By then, Digital Domain had pulled all their people out, so we hired some local people out of an Australian company to handle some of the work supervising the other sets, and we managed to get ourselves through the shoot.

"My job was to show them quicker ways to get what they needed done, and tell them when they didn't need to do anything because it could all be done lat-





Spacemen Benjamin Bratt, Tom Sizemore and Val Kilmer, sans NASA logos after the agency withdrew.

er with material that had already been shot. For example, I would have the set's still photographer shoot bits of the set that we could use (in CGI sequences) later on, and put into other shots to create new sequences. I sat with the director as his ideas continued to blossom and told him what was and wasn't feasible, to help him find solutions to things he wanted, but was told he couldn't have, because of budget."

Queried about the challenges he faced, Okun responded, "When you come in halfway through shooting, you're the odd man out, so nobody wants to help you out. You have to win the crew over and convince them I wasn't trying to stop the show,

or screw anybody out of anything, but was helping them get what they needed in a timely fashion.

"We had to figure out a way to be able to cover everything that needed to be covered. The first unit would shoot all day, and the second unit would shoot all night, day after day, so there was no physical way for me to be able to [supervise] that.

"Bringing all the people in that I did and getting them up to speed was a wee bit of a challenge," he continued, tongue in cheek, "and finally, when we got back [stateside], to get things moving while there was no edit of the film [from which to work]. We finished shooting on December 22; the editors

**“Some of the companies we’re farming stuff out to are very low-tech companies that are doing high-tech work, like on DEEP BLUE SEA.”**

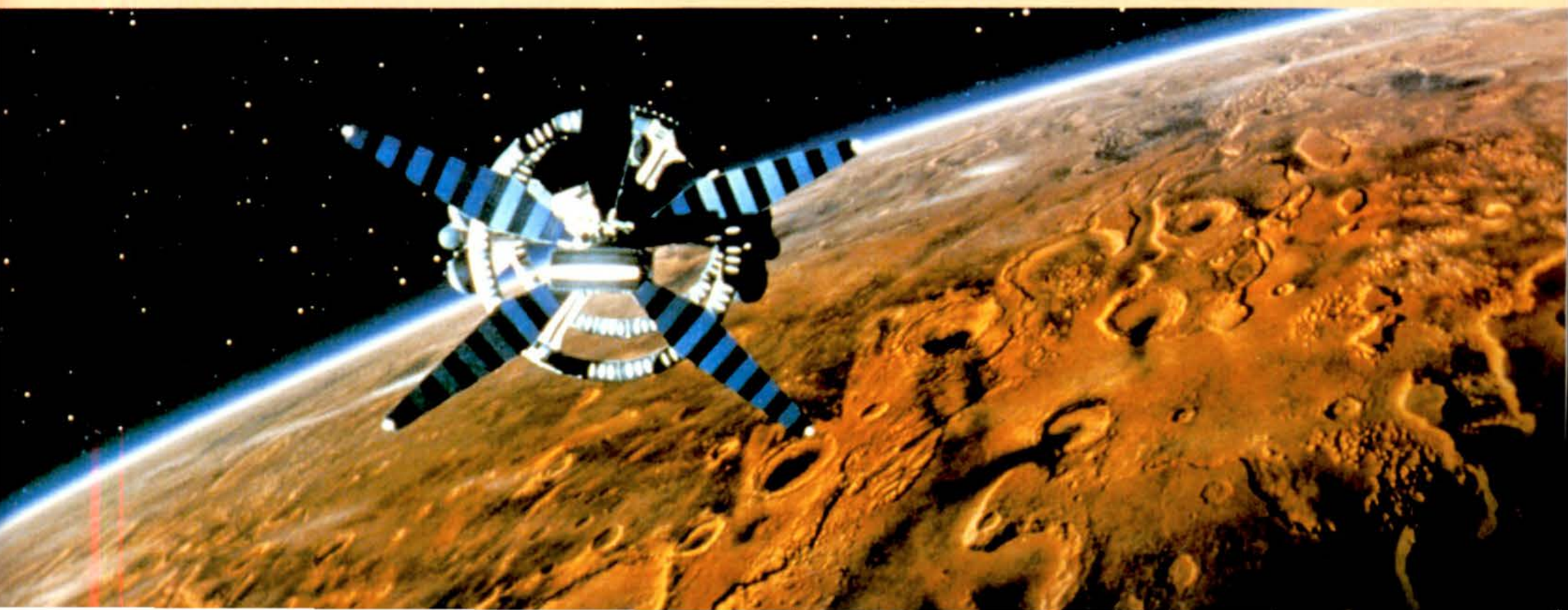
—Visual F/X advisor Jeffrey Okun—

presented their assembly of the film on January 17, and the director's cut began. He had 10 weeks to get his film together. With this many effects in it, and the expected release date at that point, I think, on March 10, there was no way we could meet that schedule. They pushed the film back to the middle of June to give the director time to get his cut together, and during this time tons and tons of new ideas and notions started to flourish. This made the shot count jump way up to deliver a film with a lot more punch to it."

With Walt Disney Studios' March release of the competing space film *MISSION TO MARS* the pressure was off in the space race, and Warner Bros. was able to regroup and expand the scope of their film's effects. The initial race into production had taken its toll on *RED PLANET*'s creative capital; the task now fell to Okun to take the time to flesh out many underdeveloped early concepts to make the film a stronger box-office contender.

The fast-tracked film had begun production before design work was even completed. "Oddly, it wasn't," responded Okun, when asked if designs were settled when he arrived. "The production designer, Owen Patterson, designed everything he could, given that he had a very short amount of [preproduction] time to work on this film. The design of the AMEE robot was a continually evolving thing, and we had a num-

Approaching for a landing, effects supervised by Jeff Okun. The effects were beefed-up after Disney's *MISSION TO MARS* touched down in theatres first.







MATRIX's Carrie-Anne Moss stars as Mission Commander Bowman, name of the surviving crewman in 2001.

ber of designers on it.

"We have another creature which was scripted as a *nematode*, which Digital Domain had attempted to design. When I got involved in the film, one of the first things the studio wanted was to widen the scope of the design, so we threw it out to a number of different companies. Ultimately, one company came up with something the studio enjoyed and Owen Patterson gave us his thumbs up on it. We then brought in Patrick Tatapolous. They're not worms anymore, they're bugs, alien cockroaches, though I'm sure the studio will hate that term.

"It's been a more collaborative project than you would guess, because we have so little time. For example, we were doing hundreds of animatics all during shooting and when we wrapped shooting, we farmed [the effects] out to numerous other companies. One of the people we hired was a guy by the name of Frank Capella, who did some animatics for me on a sequence that wasn't [filmed] at all and designed it so brilliantly that we hardly needed to change a thing. Even though he's a writer/director in his own right, we awarded him pieces of this sequence to do on his computers at home. If you think about it, that's quite a revolutionary approach. He's doing some major CG shots on [his home computer]."

Okun sees this sort of freelance home computing CGI work as the wave of the future. "Some of the companies that we're farming stuff out to are very low-tech companies that are doing high-tech work, like on DEEP BLUE SEA (another project Okun supervised). The guys who did [that film's] storm sequence were working on a bunch of antique computers in a garage, and when the studio saw that sequence they made THE PERFECT STORM [producers] look at it and asked them why they were hiring ILM at a ridiculously inflated price compared to

what we spent for that sequence. Prices are becoming more and more in question now that the [technical] possibilities are [open] to people."

When asked if he feels the film accurately reflects the future of space travel, Okun responded, "One of the big disappointments of this movie is that we're not being as scientifically accurate as we could be, because of JPL's refusal to be involved. There's a lot of little things we wanted to do more accurately than we are."

In light of the painstaking attention to zero gravity in MISSION TO MARS, how did Warner Bros. handle the issue? "Coming in halfway through the shoot, that decision had already been made, and the way they're handling it is by ignoring it. They have Earth gravity [on Mars] and on the spaceship, except for two sequences where we have zero gravity, and we have people

Val Kilmer and first-time director Anthony Hoffman, rehearse in the sweltering heat of Jordan, doubling for Mars, as Tom Sizemore (background) prepares for filming.



**“We’re doing zero G fires. Nobody has done that before...People will be impressed, although they’ll never understand why they’re impressed.”**

—Visual F/X advisor Jeffrey Okun—

on wires and various other kinds of rigs to make them appear floating, but nothing as elaborate as what they did in MISSION TO MARS. Same sorts of techniques. Let's just say it could have been handled differently," he diplomatically concluded his review of the film's scientific accuracy.

The pressures of a first-time feature director trying to stay in the scope of the modest initial \$60 million budget while ironing out creatively undeveloped areas took its toll on the cast and crew, as did the inhospitable location work in Jordan and the Australian Outback. It was widely reported in the media that Kilmer and Sizemore had a physical altercation on the set; Okun delicately avoided stoking this rumor.

"On the record, I can say that, with the exception of one instance, there was no visible friction between either of those two guys. They were the best of friends until a certain sequence occurred, and at that point, they just didn't have sequences together any more. Whatever the press was picking up was greatly exaggerated, and I can honestly say that a lot of Val's frustrations that came out on the set were to do with his wanting to make the script a better entity than existed. He questioned you a lot as to why this would happen, and if you can't give Val a good reason why this would happen, then he basically goes, 'Well, let's try something else.'"

Asked to cite an interesting effect he is proud of, Okun noted, "We're doing zero G fires. Nobody has done that before. There's a little bit of footage that NASA shot, but only on small scale, this is very large scale stuff, and [CGI vendor] Hammerhead is writing all new code to make this happen, and doing pretty phenomenal work in that aspect. People will be impressed, although they'll never understand why they're impressed. We're doing a lot of that type of stuff."

Despite the myriad of competing frustrations and triumphs involved in his job, Okun echoed the refrain of the actors and producers in asserting that the effects in this film are secondary to the story. "This film is more of a character-driven story, and the visual effects are being used to flesh it out. We're doing that in as amazing a way as possible, without the effects becoming a character in the movie, because in this film, they're not." □



# RED PLANET

## TOM SIZEMORE

*The bad boy character actor on space heroics, the heat of filming and working with Val Kilmer.*

By Scott Tracy Griffin

"Hi, it's Tom Sizemore," growls a raspy voice from the phone. The staccato intensity of his speech is just what one would expect from a guy who's given life to driven, extreme characters like slimy cop Jack Scagnetti in *NATURAL BORN KILLERS* and edgy paramedic Tom Walls in *BRINGING OUT THE DEAD*. He sounds like a guy you'd like, despite the rough urban edges, a take-no-shit, give no bullshit kind of guy.

"I play a bio-engineer, 'the Einstein of my generation,' they call me," said Sizemore of his *RED PLANET* role as terraforming scientist Dr. Quinn Burchenal. Sizemore is one of a six-member crew including Val Kilmer, Carrie-Anne Moss, Benjamin Bratt, Terence Stamp, and Simon Baker, all charged with saving planet Earth by founding a colony on Mars. After making a name for himself as a tough guy, Sizemore has decided to vault off his heroic role as Sergeant Michael Horvath in *SAVING PRIVATE RYAN* and expand his range. "It was another opportunity to play a hero," he responded, when asked why he chose the role. "I try to stay away from bad boys. I'm tired of playing those types of characters."

"It's got a big heart in it," he said of the film. "You'll really like these two guys," he continued, in reference to his onscreen team-up with Kilmer. "[Their relationship] was there in the script, but you never know if it'll make it into the movie. But it did. The movie is really good, the visuals look great, and I'm really proud of this movie."

The shoot was a long and arduous one, complicated by extreme locations, an ever-expanding scope of required effects, and a first time director. Sizemore's greatest challenges, he asserted, were physical.

"Jordan was terribly difficult because of the heat. We're in these leather spacesuits. It's terrible to shoot in these conditions. It was 122 degrees one day. It was tough. But I've made rough movies before, like *SAVING PRIVATE RYAN*. So it was like, 'Tough shit, get out and do the scene!' I



Sizemore as terraforming scientist Dr. Quinn Burchenal, sweating it out on Mars. The actor denied rumors of a reported contretemps on the set with co-star Val Kilmer.

loaded UPS trucks for five years in Manhattan. Now that's hard!

"It was extremely difficult, claustrophobic conditions," he continued, when asked about the studio work. "The ship was claustrophobic. The crash landing was hard because we're in a rolling simulator, so you get nauseous."

Sizemore, who was up for the role of Buzz Aldrin in Tom Hanks' television miniseries *FROM THE EARTH TO THE MOON*, counts astronauts he's met researching his roles among his heroes. "It was a cool dynamic in these guys: 'I've walked on the moon!' Like Jack Nicholson's character in *TERMS OF ENDEAR-*

MENT. I like astronauts. They're the last real cowboys, the frontier is just different."

"I pick my movies selectively, they just don't make that many good movies anymore. *TAXI DRIVER* would not get made today unless Tom Cruise was in it. I love Tom, but he's the only guy in town who can get offbeat stuff greenlighted."

Sizemore expressed frustration with the current pop cultural "flavor-of-the-month" mentality, which showcases a different pretty boy on each month's film magazine covers. "They're just trying to sell stuff as quickly as they can. It's all for the money. I think it's insane."

The actor brightens when his theatrical background is floated as evidence that he's above this fray as a true actor. "That's what I do best. I'm looking for something in New York now, a new play that's never been produced."

Sizemore resolutely denies the rumors that he and Kilmer came to blows on the set and took out restraining orders on each other. "We're absolutely close friends, and nothing happened. Val has to put up with a lot of shit. We were in two movies together, *TRUE ROMANCE* and *HEAT*, and we were offered this, so we got together and decided to do it."

"There are so many people on movie sets these days, [the media] can make up anything," he noted of the extraneous hangers-on that seem to congregate on film shoots. "All they need is 'A source said...' Well, you can go in the court system and look. There were no restraining orders taken out. How can you work on a film together if you can't get within 1,000 feet of each other?"

"It was really hurtful for Val coming off a series of bad times, with *BATMAN* and John Frankenheimer [on *ISLAND OF DR. MOREAU*]. If Val is guilty of anything, it's wanting it to be perfect. I like that, because I'm the same way."

"It was hurtful and untrue, and I just want it to go away. Val and I had dinner last Thursday," Sizemore offered, as final proof of their uncompromised friendship. □



# The Little Vampire

**Scripters Karey Kirkpatrick and Larry Wilson on crafting a kids' horror/fantasy.**

*By Douglas Eby*

In her popular series of books, Angela Sommer-Bodenburg tells of the adventures of a boy whose friend happens to be a vampire. Writers Karey Kirkpatrick and Larry Wilson used that basic idea as the starting point for the film which stars Jonathan Lipnicki as Tony, the human kid, and Rollo Weeks as Rudolph, his friend and "little vampire" of the title, with Rudolph's parents Frederick and Freda played by Richard E. Grant and Alice Krige. Wilson found the books to be "in a good sense, juvenile; they're very slight and stay away from any intense dramatic situations. So we read a couple of them to get a sense of the characters, but we really had to create the script whole cloth."

Wilson noted this project has some elements and tone like his films *THE ADDAMS FAMILY* and *BEETLEJUICE*, but is not as extreme. "We had to walk a very careful line between what is acceptable for kids, and some of the stuff we would have liked to have done," he said. "It was a funny situation because a lot of the money came out of Germany, and they are very strict about what children can see. The books are kind of a touchstone for kids in Germany; you could compare them with the *Goosebumps* books or *Harry Potter*. It seems like every German kid has read these books,



Rollo Weeks as the titular bloodsucker, taking *STUART LITTLE*'s Jonathan Lipnicki (l) for a ride, appealing to the audience cultivated by *Harry Potter*.

so that's a very crucial audience."

Kirkpatrick noted about the original material, "Quite often the book is just a fantastic premise, or a nice intro, but doesn't go anywhere in terms of what you need to sustain interest in a movie. I think our first challenge was, how do you make vampires sympathetic? Throughout history, their mere existence depends on sucking the blood of humans, and then those humans becoming vampires. We were, after all, wanting to create a movie that was kid-friendly. And we wanted to give the vampires a noble and sympathetic quest. It started with asking, what would a vampire probably want? If you look at being undead as a curse, then a vampire would probably want

to feel alive again. Then there's a backstory where every hundred years a comet passes in front of the moon, and if you hold an amulet up and say this Latin chant, you will be transported to a kind of vampire heaven. "What they're seeking is mortality: they want to live as human beings. And Jim Carter, who plays the vampire hunter, Rookery, is very funny. He's properly broad and sinister, and did a great job."

Kirkpatrick wrote six drafts on his own, and a seventh with Wilson. After the project got put into turnaround from Propaganda, it was picked up by Cometstone Productions. "Larry was brought back in, because I was then unavailable, working on *THUNDERBIRDS*, and *CHICKEN RUN*," Kirkpatrick

noted. "So Larry wrote most of the production draft. But he tells me they kind of went back to the third draft, and stuck with that story. The writing, for me, was a very enjoyable process. When you hear 'seven drafts' it might sound like a grind, but it really wasn't."

Wilson was an executive producer, as well as writer, and said he found this to be "a very happy situation. There were a lot of production problems along the way. We went to Edinburgh to shoot, but we were working with kids, it was all exteriors, and didn't get dark until one or two in the morning, and it rained constantly. The first day, I think we got one shot. So I ended up staying on. Usually with writers, the director wants to kick you off the set as soon as possible, but Uli [Edel] actually wanted me there, because we were having to change stuff on a daily basis just to deal with the problems we had. It was a bracing and practical screenwriting experience."

"Screenwriting has become so much of a sales tool, because it takes so long for things to get made now. And I was literally sitting doing rewrites, where I was being told by the line producer that I had three quarters of a page to change, and if it went over that, the completion bond company was going to flip out. It really puts you on your toes, and you really have to have your chops to do it. And then they wanted me in the edit-





The nuclear vampire family: Richard E. Grant as Frederick, Weeks as Rudolph and Anna Popplewell as sister Anna, scary fun from New Line, October 27.

ing room, which was terrific."

After shooting in Edinburgh for about four weeks, the company went to a soundstage in Germany. "Joe Nemec, the production designer, did a brilliant job of creating these cemetery sets and mausoleums, with a relatively small budget, and making this stuff look very rich," Wilson said. He noted the German studio was like a version of Universal Studios, with a theme park next to it, "and it was not very well sound-proofed, so there was a sound of a roller coaster we would hear. It spoiled more than a few takes," he laughed. "They need to rethink that one."

The story is set in a contemporary time, but alludes to some 300 years of history of the vampire family. Kirkpatrick said one element of the story is a town "that had some vampire history, and the big money guy

was trying to cover that up, because he didn't want people to know there was a member of his family who was thought to be a vampire. Tony is obsessed with vampires, and doesn't know why. He explains to his parents that he can't help it, and what you find out later is that Tony has been sleeping on the hiding place of a missing half of the amulet, and it gives him visions."

Speaking of the film history of vampires, Kirkpatrick noted they have "always been painted as very seductive. We've created more transient, Gypsy kind of characters, who, like anyone, just want to go to a place where they can feel human." He mentions another change from tradition: "Larry and I were looking for some comedy. As they get closer to the comet crossing the moon, and they don't want to alert anyone to their presence,

**"Kids like to be frightened, they like suspense," said Wilson. "...This was a chance to do something for kids that was properly frightening and suspenseful."**

what we have is that cow's blood will do; it's not as good as human, but it'll do."

Wilson agrees this element of the story was a way they "managed to slip in some dark jokes. I had created this whole notion of vampire cows, because the vampire family is hiding from the vampire hunter, and they don't want to bite humans anymore for moral reasons, and also they don't want to get caught. So they start feeding off this herd of cows, who become vampires and start biting each other, and that turns into a funny, bizarre set piece that has played well with kids."

Wilson had been intrigued by a "great Hong Kong film lore about hopping vampires, and vampires who dig their own catacombs, and there's definitely a little of that influence in the film. We had a great stunt team lined up, who worked on the Bond films, I believe, but due to circumstances, they were underutilized. There were a lot of flying stunts planned that we never got around to shooting."

Kirkpatrick, who recently saw a screening, thinks the film holds up for an adult, as well as child, audience. "I think for children, it might at first be off-

putting because there are vampires, and it's a little dark, but it's still a really warm story, and has a kind of E.T.-type message, which is, 'Don't judge a book by its cover, in terms of who your friends could be.' That quality of message was certainly important to me. I like to be involved in movies with a positive message. And it's not violent, and it's funny."

Wilson said he had wanted to do something for kids. "I have children of my own, and it will be many years before they can see my TALES FROM THE CRYPTS and they're a little young for BEETLEJUICE," he noted. "I have a very strong feeling that kids' stuff does not have to be Pabulum. Kids like to be frightened, they like suspense. Obviously, you don't want to go over the top, you don't want to traumatize them. But I just remember when I was a kid: I didn't want to watch BARNEY, I wanted to watch THE WOLF MAN. And this was a chance to do something for kids that was properly frightening and suspenseful. We'll see what happens as far as the boxoffice, but so far Karey and I have been proven right because it plays like a storm for kids, and we've been so gratified by the screenings." □

Lipnicki, a kid obsessed with vampires, meets the genuine article. Wilson, scripter of both BEETLEJUICE and ADDAMS FAMILY, acted as exec producer.





# BOOK OF SHADOWS

## BLAIR WITCH 2

**Will the top-grossing independent film of all time spawn a Halloween trick or treat?**

*By Patrick Legare*

A little more than a year after **THE BLAIR WITCH PROJECT** stormed theaters and set boxoffice records, the highly anticipated sequel has arrived. Part Twos to successful horror films have been duds more often than not, but **BOOK OF SHADOWS: BLAIR WITCH 2** has a stronger pedigree than most, thanks to its director Joe Berlinger.

Having co-helmed the acclaimed documentary films **BROTHER'S KEEPER**, **PARADISE LOST** and **REVELATIONS: PARADISE LOST 2** (all with Bruce Sinofsky), Berlinger is poised to make his mark in the world of feature films. However, he certainly has his work cut out for him by taking on the sequel to the highest-grossing independent film of all-time.

Missing from the sequel are original directors Dan Myrick and Eduardo Sanchez, who are working on **HEART OF LOVE**, a screwball comedy in the same vein as **THE KENTUCKY FRIED MOVIE** or **AIRPLANE**. (It is rumored that the pair might return to direct the third **BLAIR WITCH** film). On the plus side, the sequel was shot on a rather generous budget of around \$10 million. The story picks up an unspecified amount of time after the original in the town of Burkittsville where the locals have been forced to deal with tourists who believed the story was real. Four twentysomethings take a Blair Witch tour to see if there is anything to



Twentysomething Blair Witch tourists Erica Leerhsen, Stephen Barker Turner, Tristen Skylar, Kim Director, and tour guide Jeff Donovan, opening October 27.

the legend. The group consists of tour leader Jeff Donovan (all the actors use their real names as was done in the original) and his four clients: Kim Director, Erica Leerhsen, Stephen Barker Turner and Tristen Skylar. Barker and Skylar portray a couple who are researching the legend for a book they are writing.

"What I found to be fascinating was that **THE BLAIR WITCH PROJECT** is ultimately self-reflexive in the sense that [the film] is a film about the filmmakers," said newcomer Tristen Skylar. "In **BLAIR WITCH 2**, the camera turns on itself again and it's about the fans."

At presstime, the sequel was still in post-production, but Artisan Films ran a 20-minute clip for pre-publicity purposes. The five campers awaken to find their equipment missing or de-

stroyed with the exception of their surveillance tapes. With no memory of falling asleep, the creeped-out group study the tapes. When strange things begin to happen, they realize they may have brought something back from the woods with them. Each of the characters begin to blame one another for the strange occurrences that are happening.

"There are moments when everybody is able to accuse the person next to them," said Skylar. "In a way, that's what witch hunting is all about. A defense mechanism. That's a theme that's really strong in Joe's movie **PARADISE LOST** about wanting to point your finger at someone else to avoid the reality of the situation. To not want to look at the more horrific reality. There are those moments in **THE BLAIR WITCH PROJECT** when you can just see

that each one of them is being vilified and that does happen once again here in different ways."

Skylar admitted that the sequel is not quite as unconventional as the original, but "still very much unlike a regular movie. It plays with reality in the sense that there are many different versions of the same event," she continued. "And it varies in formats. One minute, it's 35mm, the next minute, it's DV (digital video). It changes a lot, which I think is going to be really interesting visually."

Noted Skylar, "One of my favorite aspects of **THE BLAIR WITCH PROJECT** is the role playing among the three [characters] which is what I found so moving and terrifying. Because in real life, when you are in an extreme situation, it's not that you are hysterically crying the whole time. One minute you are, the next minute you're angry and turning on your friend and the next minute you're cracking jokes, which is exactly what they do. That's one of the things I felt created such a strong reality."

**BLAIR WITCH 2** has been blanketed in secrecy since it was greenlit late last year. According to one article in the *Hollywood Reporter*, Artisan commissioned four different writers to work up scripts based on test-marketed plot lines. Berlinger was said to be unhappy with the scripts. As of this writing, the screenplay is credited to Dick Bebe, Jon Bokenkamp and Bill Carraro, though Berlinger also had sig-





Spooky things begin to happen to the group when they return from the woods, including the discovery of strange marks, like writing, on Leerhsen's body.

nificant input.

Skylar, a 27-year-old actress whose films include *GETTING TO KNOW YOU* (which she co-wrote with her director-sister) *LONESOME*, *CADILLAC MAN*, *OLD ENOUGH* and *KIDCO*, was stunned by her landing one of the highly coveted roles in *BLAIR WITCH 2*.

"I had been working in theater in New York City," when she was called for an audition. "[I] was really excited for two reasons," she recalled. "One, I was a huge *BLAIR WITCH PROJECT* fan, and two, because Joe Berlinger is one of my favorite documentary filmmakers. I went to my audition not ever expecting to get the part, but really excited to meet Joe."

The shoot lasted for 11 weeks between March and May, 2000 and was primarily located in the Maryland woods. Skylar described her work there as "incredibly demanding," but rewarding in the sense that she was standing in the same place the original film was shot. "It was very long days, very tough conditions.

"On the second day of shooting, doing a scene down by the very river that [the original cast] are crossing 150 times in *THE BLAIR WITCH PROJECT*. I almost kissed the ground I was so excited. I thought, 'I have arrived.'"

In terms of her character, Tristen and her husband in the film, Stephen Barker Turner, referred to *ROSEMARY'S BABY* and the traumatic relationship between Rosemary (Mia Farrow) and the devilish John Cassavetes. Like Rosemary, Tristen's character also withstands a lot of punishment. The clip revealed that she goes through a miscarriage and later does the best hanging scene since the Nanny jumped out of the window in *THE OMEN*.

"It was really horrible in a sense that you sort of awaken your subconscious as an actor whether you want to or not," she said of working on the role. "And the nightmares I had when we were down there were some of the most vivid, terrifying nightmares I've ever had in my life."

While the film is an incredible career leap for Skylar and her fellow castmates, it's also a big risk. *THE BLAIR WITCH PROJECT* is a tough act to follow and it will inevitably have its critics even before the first frame has unreeled.

Noted Skylar, "*THE BLAIR WITCH PROJECT*, whether you loved it or hated it, has iconic status and that is unique. That can be a pressured situation, but ultimately, we were just down in Baltimore making the great independent film." □

# HORROR SEQUELS

*Part Twos go from the sublime to the ridiculous, and it's usually the latter.*

As with any sequel to a highly successful film, the big question is will it outdo the original or will it turn into the inevitable bomb? While waiting to see where *BOOK OF SHADOWS: BLAIR WITCH 2* lands, here are some of the best and worst Part II's to genre classics.

## The Best...

**BRIDE OF FRANKENSTEIN**—James Whale and Boris Karloff create monster movie magic for the second time! This Universal classic is that rare example of a sequel that's even better than the original. Here, Ernest Thesiger's evil Dr. Pretorius pushes Colin Clive's nutty doctor into creating a mate for Karloff. The result is one of the great horror films of all time.

**EVIL DEAD 2: DEAD BY DAWN**—Sam Raimi basically does a remake of his original low-budget classic, but adds screwball comedy to the mix. An absolutely wild film that puts star Bruce Campbell through the worst punishment any character has withstood since, well, the original *EVIL DEAD*.

## The Worst...

**EXORCIST II: THE HERETIC**—Warner Bros. follows up the greatest horror film of all time with the worst sequel of all time. John Boorman (*DELIVERANCE*, *THE GENERAL*) took a simple good-vs.-evil plot that worked and added a load of transcendental crap. *Variety* described the film as "Gidget meets Mothra". One positive note: it's still Linda Blair's best film after *THE EX-*

**ORCIST**.

**A NIGHTMARE ON ELM STREET PART 2: FREDDY'S REVENGE**—This sequel to Wes Craven's surprise 1984 hit probably would have killed the series had it not made money. Freddy's personality shift from serious child killer to wisecracking slasher-film icon worked in a couple of the later *NIGHTMARES*, but failed miserably in this dud. The film's highlight: a spectacular backbursting effects scene in which Freddy steps out of a teen's body. Unfortunately, one great special effect could not make up for the other 83 minutes of dreck. □

Robert Englund as Freddy Krueger, among the worst horror sequels of all time, but it's the money that counts.





# Dungeons & Dragons

## Director Corey Solomon on his ten year fantasy film odyssey.

By Alan Jones

Created in 1973, DUNGEONS & DRAGONS was the first role playing game ever released into the market place and became the unwitting pioneer of the interactive gaming industry. Devised by three game enthusiasts who sold it out of a garage to interested friends and acquaintances, the point of the pastime was to allow its players to interact within a fantasy world and go on high adventures of their own making. Nearly 30 years later, DUNGEONS & DRAGONS remains a world-wide phenomenon boasting die-hard players in over 50 countries and has become one of the most well-known, if somewhat un-hip of late, trademarks.

TSR Inc. (the publishers of the game) releases about 150 new gaming products a year and is one of the top publishers of fantasy fiction thanks to their DUNGEONS & DRAGONS novel line that has sold over 30 million to date in 18 languages. But apart from a short-lived animated television series, the highly successful cross-merchandisable property has never made the transition to the big screen. Until now. And the reason for that is a long and



AMERICAN BEAUTY's Thora Birch as Savina, Empress of Izmer, facing the loss of her power. New Line Cinema opens the film December 8.

winding tale which in terms of twists and turns equals any fantasy scenario the most adept game player could have concocted. New Line Cinema opens DUNGEONS AND DRAGONS December 8.

The saga behind the film begins with Courtney Solomon, a Canadian film fan besotted by the work of directors Steven Spielberg and George Lucas, who grew up on sets in Toronto

because his mother was a freelance production coordinator working on such television shows as *FRI-DAY THE 13TH*. It was in 1990, at the age of 19, that Solomon hit upon an idea that would eventually change his life completely.

"I used to play DUNGEONS & DRAGONS and couldn't understand why there had never been a movie made from it," said Solomon. "Just talking to other game players, I knew everybody was waiting for one."

On the ruse of doing a school economics project, Solomon called TSR for information and made friends. "After three months I inquired if the movie rights were available. No one owned them and I was given a brief potted history on who had tried and why it hadn't worked out. The main reason seemed to be the company didn't feel that studios cared enough about the property. I arranged a meeting with the upper management levels who quickly tried to dissuade me and basically laughed off my plans."

But over the next 18 months Solomon persisted in his dogged determination to get the TSR board to take him seriously. He said, "Eventually they

caved in and told me to send them a contract. I had a lawyer in Los Angeles draw one up and met with the board again. At the end of the day, they decided to give me a chance because I was a game player myself and my evident enthusiasm for the project. They knew I cared about the property and they were scared of Hollywood. They were frightened that if they sold the rights to a big producer it wouldn't be looked after. I put a 30-page proposal together on how I was going to approach the movie, how I would stick to the game rules and write them into the script and insure the loyal fan base wouldn't be disappointed. After three months of intense negotiations, where I learned from the ground up how

Bruce Payne as Damodar, Profion's psychotic armored henchman.



Jeremy Irons as evil Mage Profion.







Grasping the power of Savina's Golden Scepter, key to ruling Izmer's dragons.

to broker a deal, I finally landed the DUNGEONS & DRAGONS option rights. I had used all my own money up until this point, but if I hadn't made that initial telephone call, nothing would have happened."

The next step was translating the game into a viable script for a fantasy adventure movie. Solomon said, "It was a hard thing to do and I had to lay down my own ground rules. I realized early on there was no point in going into one of the specific realms or else it would end up being like a novel and no one would think I had captured the game's essence correctly. Everyone has their own idea of what the Forgotten Realm or Dragon Land is like, and I didn't want to mess around with

that hot potato. The great thing about DUNGEONS & DRAGONS is that you have the generic rules out of which you create your own adventure as if you were the Dungeon Master. So I thought I'd create my own setting that operated under the same rules as the DUNGEONS & DRAGONS universe. As far as the characters were concerned, what I did was have them comprise of the main classes you play with like a Fighter, a Thief, a Dwarf, a Mage and an Elf and have the Dungeon Master put each character with their own personality through an exciting adventure. That way any player who sees the movie can relate to the class they represent in the game."

Solomon rejected the mus-

First-time director Solomon, just 29, directs Irons, fulfilling a dream to film his favorite fantasy role-playing game that began as a teenaged entrepreneur.



## DIRECTOR COREY SOLOMON

**"I saw DUNGEONS & DRAGONS as the STAR WARS of the fantasy genre. When the original STAR WARS begins, and the opening crawl starts, you instantly walk into another world."**

cle-bound template of CONAN, or using the framing device of the board game—JUMANJI. "If anything, I saw DUNGEONS & DRAGONS as the STAR WARS of the fantasy genre," he said. "When the original STAR WARS begins, and that opening crawl starts rolling up the screen, you instantly walk into another world and see it through the characters' eyes. I modeled the DUNGEONS & DRAGONS script the same way and used the corresponding trilogy template. That's where George Lucas was so smart. If you do a sequel, it's not just a thrown together continuation because the first did so well at the boxoffice. I have created story arcs for one complete movie but still with places to go for the second and third episodes."

Set in the city of Sumdall in the Empire of Izmer, DUNGEONS & DRAGONS tells a classic Good versus Evil battle. Izmer's new young Empress Savina (Thora Birch) wants equality and prosperity for all in her long divided land, but the evil Mage Profion (Jeremy Irons) wants to depose her and establish his own sinister rule. Savina will stay in sovereignty of her beloved kingdom only if she possesses an enchanted scepter which controls Izmer's breed of Golden Dragons. To try and get the scepter, Profion tricks the Council of Mages into believing Savina is unfit to hold it and they all vote to make her give it up. But knowing Profion will use it for death and devastation, Savina refuses to relinquish the scepter and formulates a plan to vanquish her villainous foe.

The only way to stop Profion is to find the legendary Rod of Savrile with the power to control Red Dragons, a species even mightier than the Gold. In the subsequent race to

the Magic School to find a secret scroll that will lead her to the Rod, two thieves Ridley (Justin Whalin) and Snails (Marlon Wayans), apprentice Magic User Marina (Zoe McLellan), Elwood the Dwarf (Lee Arenberg) and Norda the tracker Elf (Kristin Wilson) all accidentally end up on the precarious quest together. The hunt for the Rod takes the chance heroes through mazes, Elven villages, abandoned castles and secret grottoes as they pit their wits against weird creatures and unknown supernatural dangers as Profion's psychotic henchman Damodar (Bruce Payne).

After getting the script together in an acceptable form strong enough to attract investment in the project, Solomon packed his bags and went on an 18-month global fund-raising trip. He said, "Although I was making connections and networking, it came to a point

Lee Arenberg as Elwood, the Dwarf, joining the precarious quest to find the legendary Rod of Savrile.





**“My faith [in Corey] was unshakable. DUNGEONS & DRAGONS became the biggest budget independent movie made to date. So far my faith in Corey has been entirely justified.”**



Two thieves turn heroes to save Savina's empire, Justin Whalin as Ridley (l) and Marlon Wayans as Snails (r), encountering Three Eyes (David O'Kelly).

where I had to purchase the rights when my option expired. Once I did that, I had to shoot the film by a certain date or lose them. There was always an obstacle, always a problem, the main one being I wanted to direct the movie but thought no one would take that idea seriously at all. The more brick walls I faced on that front, the more I realized I had written a \$100 million movie, I knew I had to be realistic and just settle for being the producer. To get it done was the most important thing. Any delusions about my being a director had to be put on hold.”

**E**nter entrepreneur Allan Zeman, one of the foremost movers and shakers in Asia involved in every business from fashion to real estate and concert promotion (Michael Jackson, Whitney Houston) to restaurants. Everything in fact except the film business. Zeman said, “I was introduced to Corey [the shortened version of his Christian name that Solomon prefers] six years ago by a mutual friend when he came to Hong Kong. I could see immediately that he was a young, ambitious, artistic person who had this vision about DUNGEONS & DRAGONS and was determined to see it through. Corey was a convincing salesman. I’d

vaguely heard about the game but never played it so I did some investigating. As a businessman I could see the potential built-in audience for such an enterprise.”

Continued Zeman, “So I set up Sweetpea Entertainment with Corey and started to fund the company with the idea of selling the DUNGEONS & DRAGONS package to different studios. I’ll be completely frank, I was buying the DUNGEONS & DRAGONS name as I would be buying any other brand, like Tommy Hilfiger. I’m instinctual when it comes to business and I had a gut feeling about this one. It’s all about marketing a product and that’s the one area I’m very good at.”

However, as a \$100 million movie, DUNGEONS & DRAGONS

clearly didn’t prove to be an attractive proposition for would-be buyers. Solomon noted, “For about a year Francis Ford Coppola was interested in the project. Then James Cameron considered it prior to launching TITANIC. There were other big names like Renny Harlin and Stan Winston attached at one time or another. At the end of the day I realized we would have to finesse the script [with co-writers Topper Lilien and Carroll Cartwright], cut the budget and be super smart about the way we produced it. Also, as the years went by, special effects technologies were changing and the costs had come down dramatically. Then Joel Silver [the LETHAL WEAPON and DIE HARD series, plus THE MATRIX] became our executive producer which gave us a real credibility boost.” A deal for Station X to complete the film’s CGI effects as a co-producer, deferring the cost, fell through, and Blankety Blank finished the effort after Station X completed some of the work in December 1999.

The need to stay as far away from Hollywood studio costs as possible also became apparent if the budget was going to be pared down to a manageable level. Allan Zeman said, “Find-

ing the right location became the most important aspect of the pending production. The fairy tale setting clearly didn’t lend itself to America. Nor did it have the Asian influence of MORTAL KOMBAT or else I would have called up my friends the Shaw Brothers and made a deal for their Hong Kong studio. Eastern Europe seemed perfect and we scouted Romania and Germany as well as the Czech Republic. Corey took photos of such Prague locations as Kacina and Rabi Castle, the Alkazar Quarry, St. Nicholas’ Cathedral, the Doksany Crypt, the State Opera House, the Strahov Library and the Dejvice Sewers, sent them to me in Hong Kong and, as soon as I saw them, Prague was a done deal. We could never have built sets like the Bone Chapel where over 40,000 human bones have been sculpted into chandeliers and furniture. With Barrandov Studios just outside the center, Prague was our perfect location.”

As the budget descended to its final platform of roughly \$30 million, Zeman took the ultimate decision as he explained, “I was so struck with Corey’s tenacity, the way he’d stuck with the project for eight years through thick and thin, mostly thin it must be said, that I finally decided to put the money up myself to get the project started. The rights expiry date was approaching and I was tired of Corey running around studios and going through nonsense and red tape trying to get a deal done. There was never any doubt in my mind that he was the best person to direct the picture, my faith was unshakable in that regard, so DUNGEONS & DRAGONS became the biggest budget independent movie made to this date. So far my faith in Corey has been entirely justified.”

And so has the faith of actor

Kristen Wilson as Elf tracker Norda, guiding the adventurers on a perilous quest, filmed on location in Czechoslovakia and at Prague’s Barrandov Studios.





# Dungeons & Dragons

## SPECIAL EFFECTS

*Oscar-winner George Gibbs on the pitfalls of fantasy film effects at Prague's Barrandov studios.*

By Alan Jones

Veteran British special effects supervisor George Gibbs and makeup technicians Martin Astles and Matthew O'Toole from Bob Keen's Image Effects outfit were responsible for achieving on film what director Courtney Solomon had been carrying around in his head for over a decade since landing the screen rights to the world's most popular role-playing game.

Noted Gibbs, an Oscar-winner for *INDIANA JONES AND THE TEMPLE OF DOOM*, "I quickly realized they didn't have enough money for what they realistically wanted and there was nowhere for me to work. I was amazed that a big international studio like [Prague's] Barrandov wasn't equipped for a proper special effects unit."

Gibbs had nothing but praise for first-time director Corey Solomon. He enthused, "He's wonderful, he really is. Okay, so he's a huge fan of my work with George Lucas and Steven Spielberg—*DUNGEONS & DRAGONS* is clearly modeled after the original *STAR WARS* trilogy—but he's such a sweet and lovely person. He's a big Indiana Jones fan and he kept asking me all about Spielberg, what's he like first thing in the morning, what's he like when things go wrong? I reminisced when we had time."

Noted Gibbs about the film's problems, "None of it is really the fault of the actors, who are all fabulous, or the core crew. It's just the Czechs are still living in the Communist era to a large extent and it's hard to make a fantasy, especially one as ambitious as this, in such an atmosphere. The Prague film industry simply is not geared up for this type of effects movie. They are good at smoke and explosions but little else. All the technology has had to come from Britain or Germany, and that can be a long wait, and most of the weapons made by the Czechs weren't good enough or up to my standards and had to be remade. They think they are doing the right thing because they don't



Justin Whalin as Ridley recovers the red dragon scepter from the corpse of an ancient wizard, an animatronic "Cryptkeeper" gag devised by Image Effects Martin Astles.

know what the right thing is and such delays have put my department behind schedule."

Despite all the cultural dilemmas, Gibbs has enjoyed himself trying to solve the problems that have cropped up on a daily basis. "What I've liked about *DUNGEONS & DRAGONS* is it's pure fun and fantasy and it's very similar in that respect to the *INDIANA JONES* trilogy. In Profion's medieval chamber we had to build a fully working giant gyroscope with three rings all revolving within each other. Profion's Dragon-controlling scepter is fixed inside it—that's how the enchanted artifact builds up power—and we had to make the device

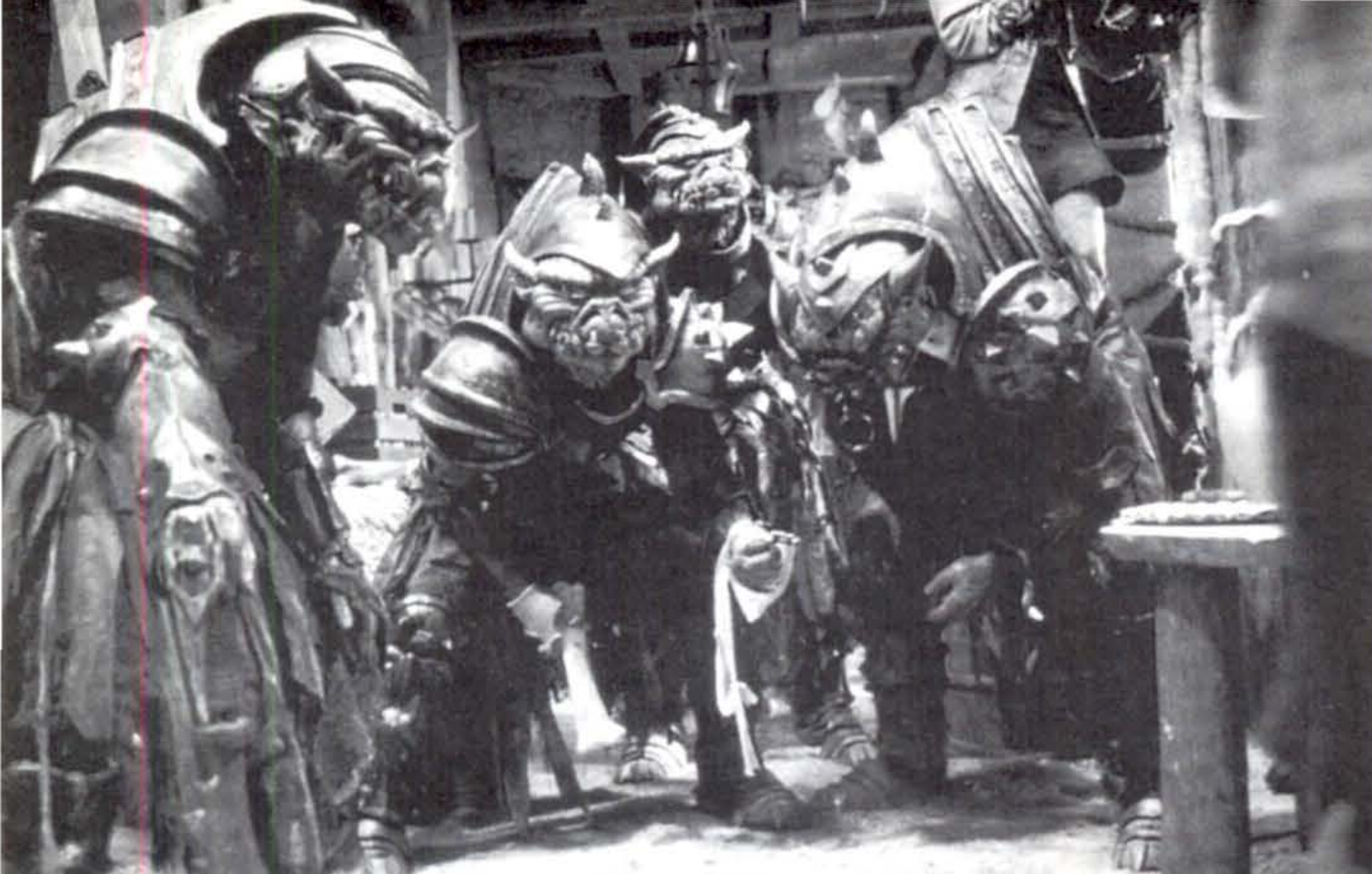
safe for Jeremy Irons to reach inside and snatch it out. Getting the motors to drive the gyroscope was one of our many headaches. After combing Prague we ended up sourcing them in Britain."

Continued Gibbs, "Another fun build was the Maze which featured a corridor of swinging axes as Ridley runs through. He breaks a beam of light with his knife and that starts up the booby trap. All the axes, apart from the first one which is polystyrene, are made of hefty steel. In a similar vein is the Corridor of Eyes all made of stones. When Ridley touches one they flip out in various colors."

The *DUNGEONS & DRAGONS* climax takes place on the rooftop of the Magic School. Huge computer digital effect Red Dragons and Golden Dragons battle it out breathing fire and knocking down the balustrade walls. Gibbs remarked, "This was a real challenge because the walls are made up of multi-colored crystal shapes. The Czechs had made them and they looked terrible, all molded rubbish. Corey was at his wits end over their look so we got the supervising art director Ricardo Spinace to design all the crystals out of plexi-glass and they looked so much better. The problem was how to reproduce whole sections of crystals in breakaway glass to blow them up."

The Dragons may be computer graphics, but the fire they breathe certainly isn't. Gibbs explained, "We created real fire on set with a flame-thrower, but we had to rethink it for the CGI boys. We built the set out of steel at one third scale and hung it on its side from a crane outside the studio at night. We then shot our flame-throwers into that from above (gold flame for the Gold Dragons and red for the others) to get a beautiful straight shape and so it will go round objects in a uniform manner. Shooting the flames against black night means Station X can easily pick them up for the digital process. George Lucas and I always used to argue about the future of mechanical effects. He





The Orks, the games' archetypal big green monsters, seven suits built by Image Effects, supervised by Martin Astles and Matthew O'Toole, topped by pull-over masks augmented with one fully animatronic head.

prophesied their end thanks to CGI but he's wrong and my flames prove what a false economy it would have been to animate them and put them on in post-production."

The sequence Gibbs is most proud over is the Magic Carpet trick which reused an idea he implemented in *A FISH CALLED WANDA*. Recalled Gibbs, "There was a scene in that John Cleese movie where Kevin Kline gets bogged down in a concrete pavement. In *DUNGEONS & DRAGONS* there's a sequence where Snails (Marlon Wayans) is looking for a map in the dungeon of Rabe Castle and he spies it on a table across a carpet. But when he walks across the floor, the carpet is really disguised quicksand which he sinks into. The floor was built up by nearly two meters and a water tank was put in and a scissor lift placed inside so a platform could be raised up and down. Then the whole tank was filled with 6000 liters of Quaker Oats and dye to make it look like sand and a patterned stencil placed over the porridge mixture in sections so it could be colored to look like a Persian carpet. The Quaker Oats were brilliant because they stay in suspension. Other thickening agents sink to the bottom."

But what Gibbs hadn't planned for was the fact the porridge mixture would eventually turn bad. He continued, "After a few days we had to put a preservative into the mixture to stop it going moldy. However panic set in the next day when we got to the set and the whole mix was six inches in the air because of the chemical reaction. So we scraped off the excess only to find the next day the whole lot bubbling and fermenting away. I had my entire crew hitting the stodge with paddles to beat out the air. I don't think I'll ever be able to look at a bowl of porridge again!"

Image Effects makeup supervisors Martin Astles and Matthew O'Toole had the same problems working in Prague as

Gibbs. Astles sighed, "It has been a terrible experience for us, I can't put it any other way. You just can't get anything in Prague. Or it's here, and we don't know where to find it. We arrived with trunks full of mutant make-ups so we could cover ourselves in any eventuality, but it has been tough nevertheless. The shipping laws have recently changed in the Czech Republic and it meant we couldn't import certain glues necessary for our work. You have no idea what it's like to be in the middle of a mosquito-infested forest surrounded by a bunch of screaming Elves who have to be more careful than usual because you have to go easy on glue for their pointed ears!"

The *DUNGEONS & DRAGONS* assignment has been split into three separate areas for Astles and O'Toole: creature suits, puppets and the makeups. "Some of the principal actors are in makeup and that has taken up most of our daily schedule," said Astles. "Kristen Wilson, as Norda the Elf, has daily pointed ear applications and Tom Baker, as Hallvarth an old Elf, had to be aged, but it has been Bruce Payne as Damodar who has been the most problematic in this area.

Thief Marlon Wayans as Snails steps into the quicksand of effects supervisor George Gibbs magic carpet gag, actually a revolting mixture of rotting oats that went bad.



Damodar gets infected with the ultimate evil visualized as a parasite growing in his head. It was originally planned as a prosthetic which worked in sketch form but when executed made Bruce look like Mr. Potato Head. Panic set in and we spent 24 hours devising a look where the infection starts at the base of his neck, creeps up the sides of his ears, makes them swell up, goes around the back of his head and causes black poison to dribble from his mouth."

One aspect of Damodar's look Astles will not take credit for though. He shrugged, "His blue lipstick was the idea of an early production designer. The problem with the pre-production of *DUNGEONS & DRAGONS* was that so much was created in different areas but no one took the ultimate decision on a final look and so there were numerous compromises. Three Eyes, played by David O'Kelly, was another of those compromises. No firm decision had been made on his final look and his giant purple pickle design wasn't what Corey was expecting. That's why we were put under so much strain when we first arrived as we had to bite the bullet and streamline a lot of stuff. The problem was that everyone was trying to cleverly expand the *DUNGEONS & DRAGONS* universe but you really can't. You go into any games shop and it's all there. They should have stuck with that instead of trying to re-invent the wheel."

Very much a part of the *DUNGEONS & DRAGONS* universe are the Orks, archetypal big green monsters that are intrinsic to the game. "We made seven altogether for a big sequence where they ambush some Wood Elves at night," said Astles. "They looked like something out of *LORD OF THE RINGS* with these big imposing carapaces covered in massive suits of armor. We did build one full animatronic head while the rest were pull-over masks. I'm usually over-cynical about what I do but the Orks I was extremely happy with."

Image built a rubber Dexter the pocket dragon, originally the size of a cat, for a sewer chase scene, their animatronic model abandoned due to the budget, to be realized later with CGI. One major animatronic build was for an ancient wizard who has been left for dead with a Red Dragon scepter in his hands. "When Ridley grabs the Rod from what he thinks is a corpse, it jerks up giving him, and the audience, a major shock," said Astles. "That was a nice gag and the full-size puppet was very much in The Cryptkeeper mold."

Elsewhere Astles and O'Toole had to pack a tavern scene with numerous different creatures and mutants, supply a little gore for the moment Profion gets his arm chopped off in a time portal, and sculpt The Beholder. Noted Astles, "The Beholder is a big blue meatball that's mainly a digital effect an integral part of the *DUNGEONS & DRAGONS* universe." □



Justin Whalin. The 26-year-old San Franciscan, who played Jimmy Olsen for three seasons on the *LOIS & CLARK: THE NEW ADVENTURES OF SUPERMAN* television series, auditioned for the lead role of Ridley in December 1997. Solomon said, "To headline my cast I wanted someone who wasn't super well-known, someone who wasn't a movie star but who could be. Justin's audition was simply the best one because he was so prepared. I had a hard time trying to interest studios in his star potential along with my first-time director status but everyone attached to *DUNGEONS & DRAGONS* is convinced he's going to go the distance. Plus he stuck by my side because of his passion for the part and his commitment has been a gratifying rock to cling to."

Whalin, who has also appeared in *SERIAL MOM* and *THE DEAD POOL*, said, "I stuck with *DUNGEONS & DRAGONS* because of Corey. Fantasy movies never usually work for me but I knew from the first time I read his script that this would be done in absolutely the right way. When was the last decent fantasy? *LEGEND* perhaps, *EXCALIBUR* to a certain extent... When Corey gave me the part of Ridley, I didn't sign a contract as there was nothing to sign at the time. But we became friends, hung out together and stayed close. "We made a deal that we wouldn't make it without each other and, although I've had to turn down work to keep myself free for the movie in case it went at any given time, it has been worth it."

Because he'd never played the *DUNGEONS & DRAGONS* game, Whalin watched some players in action to get a basic feel for the universe. He laughed, "But after I realized that it seemed to be mostly about arguing, I just put my trust in the script. Ridley is a simple thief with dark issues in his life. One of those is a prejudice against Mages and magic in general," said Whalin. "His journey in the story is to have his eyes opened because being trapped in one's prejudices means you can never accomplish anything. Yet he wears his

#### CO-PRODUCER KIA JAM

**"[The studio system] never seems to get it right because I think they replace a true fantasy feel with exorbitant amounts of money in order to try to achieve it superficially."**



Justin Whalin as Ridley enters the booby-trapped Corridor of Eyes, fantasy action inspired by the George Lucas/Steven Spielberg *Indiana Jones* series.

heart on his sleeve and when he falls in love with Marina, a Magic User, that's when he has to question his deep rooted motivations. The story involves class structures, a political coup, young love, relationship issues and good versus evil and that has meant plenty of acting meat to get to grips with."

**D**UNGEONS & DRAGONS began shooting in Prague on May 28, 1999, and continued throughout the Summer months until the middle of August. The final producer line-up also included Steve Richards with Silver Pictures, J&M Entertainment, Tom Hammel, Nelson Leong and Kia Jam alongside Sweetpea Entertainment. With production design by Bryce Perrin, special effects by *INDIANA JONES AND THE TEMPLE OF DOOM* Oscar-winner George Gibbs, special makeup effects by Bob Keen's Image Effects and cinematography by Douglas Milsome, the cast was fleshed out with both up-and-coming names and veteran supporting actors.

Getting Irons was a definite casting coup and Solomon has

executive producer Joel Silver to thank for that as he explained. "They'd worked together on *DIE HARD: WITH A VENGEANCE* and because of that introduction I took the script and packaged it together with all the designs so when Jeremy read it he could see exactly what I was trying to achieve. He's very picky over what he does but once he came into contact with me, he wanted to make the movie. Quite why, I don't know. Why should he trust me when I've never directed before? Perhaps when I got the film rights, I also managed to acquire some real magic..."

It was Joel Silver who also lectured Solomon on how hard it actually was going to be to direct *DUNGEONS & DRAGONS*. Noted Solomon, "It's been pretty much what Joel said it would be like, too. Things have constantly surprised me. You plan something for so long and then something totally unexpected happens to completely change it, like the location you're in won't allow for a certain pre-planned shot. I've had to think on my feet and really adapt while pushing for the

huge amount of set-ups needed to ensure we don't exceed the budget. That's why I'm so glad I insisted on a two week rehearsal period with the cast in May just prior to shooting. In Marlon Wayans' case, his best way of working was making it all up on the set. As Snails, he's the town fool and supposed to be funny, and in rehearsal he came up with all these great ad-libs. So on set I allowed him three ad-libs if he did three lines clean in order to give me a choice. I was pretty flexible over everyone's ideas even though I basically knew what I wanted."

Co-producer Kia Jam is high on the results. "This film is in a genre that has never been popular within the studio system," said Jam. "They never seem to get it right because I think they replace a true fantasy feel with exorbitant amounts of money in order to achieve it superficially. The feeling has to come from a central source and here that's Corey. I guess we're going to upset the true fans no matter what we do, but Corey has always made sure we've stayed faithful to the property. I think he's an alien being and completely ahead of his time. He's made the impossible possible by sheer willpower and determination. All his pain and suffering has been worth it because *DUNGEONS & DRAGONS* is going to be a great spectacular adventure."

Whalin added, "I've worked with a lot of first-time directors before and Corey is not like any of them. He's got incredible imagination when it comes to directing the shots and he's completely on top of the acting side. The whole point of making a fantasy epic is to use the camera as the eyeball of the audience and tell them the story as visually as possible. That's a rare talent but one I knew from the start Corey was going to have. I don't want to jinx the movie but I am going to stick my neck out and say I'm almost certain we're going to be back in Prague in a couple of years time making the second episode of the *DUNGEONS & DRAGONS* trilogy."

Summed-up Solomon, "I want *DUNGEONS & DRAGONS* to have that all-important



'Wow' factor. You have to be able to say 'Wow' at least ten times in the first 30 minutes for a fantasy adventure to work or else you end up with *WILLOW* or, worse, *KRULL*! Here the audience will say Wow from the opening 3D computer animation glide through the key places in Sumdall City to the finale with a 70-strong Dragon army swooping through the skies like living nuclear weapons and not looking anything like you saw in *DRAGONSLAYER* or *DRAGON-HEART*. And in the middle of all this are characters you really care about.

"Did I ever lose heart in the project over the last decade? Of course! 'Am I wasting my time?' became my mantra through the darkest days and there were so many of those throughout this long haul. I've been through every emotion and trauma and I wouldn't recommend this avenue to anyone unless they have the strongest iron will. But as I reach the end of shooting, with post-production scheduled until Spring, 2000, I thank my determination, my possibly charmed life, all the people who have believed in me and my many blessings. I'm 28 years old and I've produced, directed and own the franchise of my first movie. That's not bad now, is it?" □

Marlon Wayans as Snails, the *SCARY MOVIE* auteur, wise-cracking and ad-libbing the role of a rogue and a thief.



# Dungeons & Dragons

## JEREMY IRONS

*The Oscar-winning actor on fantasy role-playing, scenery chewing optional.*

By Alan Jones

The last actor to be signed for *DUNGEONS & DRAGONS* was the most impressive addition of all. Academy award winner Jeremy Irons joined the cast in Prague on July 14, 1999, for a short time span, to play one of the film's most important roles, the evil Profion who plots to depose the Empress Savina from the Kingdom of Izmer and establish his own despotic rule.

Profion is one of The Mages, an elite group of magic users, who rule the land whilst the lowly commoners are powerless to oppose them. "I wasn't supposed to be working as I was overseeing the renovation of a castle I'd bought in Ireland," said the *REVERSAL OF FORTUNE* Best Actor Oscar recipient. "So when the offer first came through, I turned it down although I thought the script, the story and the characters were extremely well-defined. Anyway, to cut a long story short, a way was worked out how I could fit all my shots into a compressed period. I thought it would be interesting to play to an entirely different audience than I'm used to. *DIE HARD: WITH A VENGEANCE* and *THE LION KING* [for whom he voiced Scar] were both just as commercial but nowhere near the fantasy adventure orientation of this script. Like everyone else I've spoken to since I arrived here, I knew nothing about the game. I had a



Irons, filming the blue screen dragon-filled effects climax, learning the ins and out of CGI.

faint sort of memory and I asked my boys who said, 'Great game.' So I learned a bit from them."

The reason why Irons took the *DUNGEONS & DRAGONS* offer more seriously than usual was the way director Corey Solomon had presented it to him as a package. Irons said, "Not only had Corey sent the script, but he had also included a book of comprehensive production sketches. As I read the script, I could refer to the illustrations and see exactly what he was aiming for.

"I'd made *DIE HARD* with producer Joel Silver, who was executive producing this project, and it was he who persuaded me to read the script in the first place. Frankly, I like a gamble and I like working with new directors. I was impressed that Corey had stuck with the script for so long—ten years!—against all the odds. If a man's that sort of fighter then there's got to be something good about

him. The ones who win in this business are the ones who don't give up. Corey clearly hasn't done that and the chances are that he'll come through as I boldly go where I have never gone before!"

Irons tends to create his characters as he's filming them. "I'm only three days into the *DUNGEONS & DRAGONS* universe so I can't tell you as yet if Profion is evil through and through. I've always viewed film like a snake, you never know where it's going, you just have to follow it. Films take on their own life and although I know a lot about my characters up-front, I don't know all the shaded colors they are going to have until it's finished. At the moment I see Profion as a slightly mad and powerful megalomaniac. The best compliment I'm ever paid is when the director comes to me and says, 'I can't wait to see how this turns out.' Everyone thinks they know when they go into production, but they don't, as the way the energy goes when you're on set always means it becomes something else. I've never come to a film so late in the day before, either, with all the cast already close friends and working well as an ensemble. Perhaps that will make Profion a different character as I think my arrival keyed them up a bit and took them to another level."

Nor has Irons been able to work out if Corey Solomon is an actor's director yet. He re-





Irons as Profion clutches a dragon rod and conjures at the magic gyroscope that gives it power, a casting coup for first-time director Corey Solomon.

marked, "He's obviously less experienced with the acting side of things than he is with the other aspects of production. I just need to know what he wants from me, the pitch and the eye-line. If I know the shot he wants, and mainly the effect he wants to convey, then I can do it. I can fill in all the acting stuff and do my bit. Most directors have enough on their plate without having to do the actor's job for them. They cast an actor because they know he can do it and run with it. That's been my experience, from David Cronenberg in *DEAD RINGERS* to Adrian Lyne in *LOLITA*. I always like to surprise a director, specifically someone like Corey who has written the script and has had pictures locked in his mind for over a decade. You want to give it a fresh spin and add more to it."

Irons continued, "It's often a problem when the director has also written the screenplay because he's locked into a certain vision. So Corey has set himself a hard task. But it's my job to give Corey a slightly new voice and focus on what he's held in his head for some time. Where moods and character business come from in a scene is a strange and nebulous thing. A good director will always make the actor think it was his idea so he can own it. It's always a voyage of discovery working with a new director because you get to know each other and find out what their strengths and weaknesses are. You then try and cover for those or gain from them. So far I've been gaining."

It's the second time on location in Prague for Irons. The first time was for Steven Soderbergh's expressionistic fantasy *KAFKA* where he played the lead role. He said, "It's extraordinary to see how the city has changed in the past decade. It's my first experience with computer graphic special effects though. A lot of my friends have done CGI-based movies and they all warned me it was difficult and time-consuming. Acting is like a game of tennis, you do need someone to play against, spar with and talk back to. You don't get that with a blue screen. It's not a very interesting way to work, you just have to pull yourself into it, conjure everything up in your imagination and hope for the best. I do have a rough idea of what the dragons look like so I do feel more up to speed than most people in my position."

Just as complicated and arduous to shoot was one of the first scenes Irons had to tackle the moment he arrived in Prague. He explained, "The Prague State Opera House was turned into The Mage Council Hall where I first lock horns with the Empress. The stage was a blue screen so images reflecting infinity will be our eventual backdrop. The problem with the sequence for me was that it had the most enormous amount of dialogue. I don't normally say as much as that in a whole film! Anyway, although they gave me all the

## ACTOR JEREMY IRONS

**"I always like to surprise a director, specifically someone like Corey who's written a script and has had pictures locked in his mind for over a decade. You want to give it a fresh spin."**

words as soon as I arrived, we lost time due to various technical problems.

"So we ended up doing two days work in one long day. I never find words easy, the reason I usually end up saying nothing, but this sequence was extremely complicated and dif-



ficult."

With *DUNGEONS & DRAGONS* envisaged as a trilogy by director Solomon in the same way as *STAR WARS*, it's fair to say that Irons is very much its Alec Guinness equivalent. He said, "You mean I'm the one adding the gravitas? Hmm! Could be. I hope I earn as much as he did! I don't see it in those terms although I was aware going in that they had a relatively unknown cast and they wanted someone to help hook it and give it a different flavor. One is always hired for a particular reason and if that's the one in this case, fine. I've never signed for any sequels in my life and I certainly haven't done so here either. But I do notice that Profion doesn't die at the end. We'll see what happens. Let's make a good movie and take it from there."

What about the merchandising aspects of such a venture as *DUNGEONS & DRAGONS*? How does Irons feel about that side of the blockbuster movie business? He remarked, "It neither worries or interests me.

One looks at the script and asks, Is it a good story and will it be sold well? *THE LION KING* was a great story and I had never done an animated feature before so it was fun working on Scar's voice. I was interested in being a part of that process. As far as the merchandising goes, as long as I see some money out of it, it doesn't really affect me. It's not me on the toy shelves, it's the character I play. I look at the Scar toys and see an animal. Even when I see my face on a poster for, say, *STEALING BEAUTY*, it's the character. I am able to keep it all quite separate from me as a person. It's useful for one's equilibrium to divorce the character from yourself."

*DUNGEONS & DRAGONS* really is a leap of faith for Irons in many respects as he explained. "I never watch fantasy movies. I haven't seen *STAR WARS* or any of the *ALIEN* pictures. I did take a peek at *CLOSE ENCOUNTERS* I remember. I'm at the stage in my career where I want to do things I haven't done before. What my head really likes are intellectual and arty movies like *BETRAYAL*, *M. BUTTERFLY*, *HOUSE OF THE SPIRITS* and *THE MISSION*. But you can go down an audience Black Hole just sticking to those subjects. You have to keep your audience a little bit wider and dip your toes into other areas. I've never had a conventional Hollywood career for that reason because the way to be unsuccessful is to continue doing the same thing. *DUNGEONS & DRAGONS* tickled my interest and it seemed a sensible option both in terms of audience recognition and the fact I don't want to repeat myself. That's why I'm making it and so far, so good." □



# STAR TREK

## DEEP SPACE NINE

**Behind-the-scenes of the final seventh season with the cast, crew and creators.**

*By Anna Kaplan*

Executive producer Ira Steven Behr and the other writer/producers of STAR TREK: DEEP SPACE NINE faced a daunting challenge as they worked on the seventh and final season of the show. They needed to deliver a successful year of television, but one not like any other. While continuing to entertain, inform and challenge the viewers, the writer/producers had to bring resolution and closure to the many storylines and characters so well-developed during the previous years. By the end of the finale "What We Leave Behind," Behr and his coworkers achieved what they set out to do. Looking back, Behr said, "It's really hard to separate at this moment in time, the way I am feeling about the ending of the series as a whole and the seventh season. It's a different thing than in previous years. I am really feeling the whole arc of the seven-year work experience. I'm very proud of what we did on this series. It's unlike any other STAR TREK series. We tried to make it as interesting a journey as possible. A show that didn't go anywhere, the station didn't go anywhere, how could that be exciting? I just think we put the lie to that. Emotionally, it's the richest STAR TREK series that there is ever been, with the best rela-



Introducing Nicole DeBoer as Ezri Dax in season opener "Image in the Sand," searching the Tyree desert with Avery Brooks as Sisko for a lost Bajoran Orb.

tionships, the most interesting and well-thought-out structure."

Executive producer Rick Berman, who created DEEP SPACE NINE along with Michael Piller, spoke of the way the show evolved, in an unpredictable manner, like a child growing up. He said, "Things are always surprising you, that you didn't expect were going to happen. The fact that we were land-based, as opposed to on a starship, gave us the ability to have literally dozens of recurring characters that were written so nicely that they kept coming back. When you are on a station, you can have a lot of people that can come and go, as opposed to on a starship, where people are either there or they are not. Unlike any STAR TREK series before or since, we had 30 or 40 characters that a fan could describe and get to know. That was a very welcome surprise, how many characters were developed over the years. The other surprise that came somewhat unexpectedly was the Dominion War, which Michael and I did not believe was something that was going to last for a good part of three seasons. That evolved as an organic part of the series, and worked out well. All the other elements of it were certainly things that we hoped for and planned."

Co-executive producer





Season highlights, "Badda-Bing, Badda-Bang," strolling down the Promenade in '60s party dress on the way to a heist to save Vic's. Below: The Niners try to defend Capt. Sisko's honor in "Take Me Out to the Holosuite."





# DEEP SPACE NINE SEASON SEVEN EPISODE GUIDE

By Anna L. Kaplan

Air dates listed are for the West Coast. Much of the country saw the episodes a week earlier.

"In times of trouble, some people find comfort in hate and fear."

—Odo

## IMAGE IN THE SAND

★★★

10/3/98. Production #551. Stardate unknown. Written by Ira Steven Behr and Hans Beimler. Directed by Les Landau.

"Last time on DEEP SPACE NINE," as Sisko leads the successful attack on the Chin-toka system, Dukat (Marc Alaimo), possessed by a Pagh-wraith, killed Jadzia Dax (Terry Farrell), releasing a Pagh-wraith into the wormhole, which closed it and darkened the Bajoran Orbs. A disheartened Sisko took Jake home to his father's restaurant on Earth, leaving the rest of the crew on the station.

Colonel Kira is now in charge of Deep Space Nine, with Odo at her side. The cult of the Pagh-wraiths has developed. Admiral Ross (Barry Jenner) forces Kira to deal with a new presence on the station, the Romulan Cretak (Megan Cole) and her staff. The Defiant has been doing convoy duty. Worf has not gotten over Jadzia's death. On Cardassia, Weyoun (Jeff Combs) and Damar (Casey Biggs) are still bickering.

At his father's restaurant, Sisko experiences a vision from the Prophets. He sees the face of a woman buried in the sands of the deserts of Tyree. He re-creates her image, which Jake recognizes from a picture of the woman with Sisko's father. Joseph Sisko (Brock Peters) eventually tells Ben that he and the woman, named Sarah, were married for two years, and she was actually Ben's mother. After Ben's first birthday, she disappeared. His father was afraid to tell him the truth. He gives Ben a pendant that belonged to Sarah. It has ancient Bajoran writing on the back, which speaks about a previously unknown Orb of the Emissary. Sisko knows he must go to Tyree to find it.

After Worf smashes up Vic's (Jimmy Darren's) bar, O'Brien discovers that Worf is upset because Jadzia's murder would not guarantee her entrance to StoVoKor, the Klingon afterlife. He could gain her a place by fighting a glorious battle in her name. Martok (J.G. Hertzler) finds an appropriately dangerous mission for him. Julian and O'Brien agree to go on a suicide attack against Dominion shipyards.

The Bajorans allow the Romulans to set up a hospital on a vacant moon, but when sensor readings show indications of weapons there, Kira gives Cretak an ultimatum to remove them.

As the entire Sisko family prepares to go to

The Siskos, including Brock Peters as father Joseph, greet Ezri as she shows up at the door of their restaurant in "Shadows and Symbols."



Colonel Kira Nerys' Bajoran fleet blockades a Romulan weapons facility masquerading as a "hospital" on a vacant Bajoran moon in seventh season's "Shadows and Symbols," CGI supervised by David Stipes.

Ronald D. Moore outlined the tasks for the seventh and final season, which were complicated by the fact that Terry Farrell, who played Jadzia Dax, decided to leave at the end of the sixth year. Explained Moore, "We said, going into the last season, we should have an overall strategy and an arc for the year, and figure out where we want all the characters to end up by the end of the season.

That kind of discussion and planning began before season six was even completed, which was complicated by the fact that we didn't know for sure, whether Terry was actually leaving until right up until the end. When it became official that Terry was leaving, that, of course, influenced everything else. We had to figure out how to get her off the show, and then what the new character was going to be, and how that was going to affect all the multiple storylines that we had going.

"As time went on, we put all the names of all of the characters, all the regulars, and then all the recurring characters, which was a substantial list, on the board, and tried to go through them and say, 'We want this character to go here, this character to go there, this to happen to this character.' With those broad targets in mind, we started talking about the first act of the season, the second act of the season, and the third act of the season. We realized that they were going to be interconnected in ways, more strongly than they ever had before. Then it became

**"Emotionally, it's the richest STAR TREK series that there has ever been, with the best relationships, the most interesting and well-thought-out structure."**

—Exec. Prod. Ira Steven Behr—

a whole routine with the studio, about how closely tied could the episodes be, how far apart could they possibly be. The studio, frankly, doesn't like us to do continuity like this. The studio doesn't like being 'serialized.' They get flack from the affiliates and so on. I can understand their position. On the other hand, we are in a situation with the show

where you are compelled at this point to tie them tighter and tighter together, especially as it is coming to a conclusion. So that struggle between serialization and stand-alone episodes was a battle that was being fought all year long. You can see that we had to choose to do some stand-alone episodes that you could have done theoretically in any other year, just so we could get to a place so that by the end of the season we could do this run of ten shows where they are all tied together, where it is all a continuing story-

continued on page 38

Sisko and Ezri in the deserts of Tyree, as the Captain becomes afraid to uncover the Bajoran Orb in "Shadows and Symbols."





# STAR TREK DEEP SPACE NINE

## ARMIN SHIMERMAN

*The actor behind Quark, DS9's Ferengi barkeep, on turning author and witnessing the close of an era.*

By Anna Kaplan

In some ways, DEEP SPACE NINE's last season, for Armin Shimerman, was more about books than television. His personal vision of the Ferengi came into view with the publication of *The 34th Rule*, a STAR TREK novel Shimerman wrote with co-author David R. George III. The story takes place during the events of DS9's fourth season, and reflects the direction Shimerman always hoped the character of Quark and the Ferengi people might go.

Noted Shimerman, "It's different than most of the STAR TREK novels, and it's certainly a different approach to the Ferengi. I wanted to tell the story of life on Deep Space Nine from Quark's point of view, which is not the Starfleet point of view. There's always been, in my mind, a sort of racial prejudice against the Ferengi, not only by the fans, but also, in many regards, by the characters—not by the actors who play them—but by the characters. It's sort of the way it is written. I wanted to deal with that prejudice and explode it out where everybody could see it. Originally, we had thought to make this into an episode, but we were rejected. David and I decided to go whole hog and write it. The novel covers a whole lot of space and a whole lot of time, and we could never have done that in an episode. When we were freed to write to the novel, we chose a larger palette. The episode would have focused around inherent racial prejudice, not just for Ferengis but for other entities as well. There has always been the unspoken idea that in



Shimerman (inset) as Quark, the actor who defined the Ferengi for STAR TREK, remaining on the station at the end to make his bar the last true outpost of *laissez faire* Ferengi civilization.

the scheme of things, in the cosmos of STAR TREK, humans are the best, maybe then Vulcans. After that everybody is sort of lesser. I just wanted to explore that theme."

Without giving the plot of the book away, it is fair to say that in it, the actions of the Ferengi Grand Nagus and Quark almost cause a war. Rom and Quark spend time in a prison camp on Bajor. While the characters do things they never do on television, in other ways they behave in exactly the way you would expect given the circumstances.

Shimerman knows all of them, from Sisko to Kira, very well. He said, "Having lived with them for such a long time, you would think that I would know them. Some of them I am extremely happy with. We did a good job of delineating most of them exactly the way I think they are played and the way they are written, and the nuances I can sense from them when I am working with them and when I talk to them. I am very happy with the way it all turned out."

Still, Shimerman never forgot that DEEP SPACE NINE was actually coming to an end. He noted, "It has been an interesting period of time, both as a storytelling time as well as a personal time for myself. Even though I still have episodes to go, I'm beginning

to be very nostalgic about the fact that the show is coming to an end. I remember distinctly a conversation with Nana Visitor during the shooting of the pilot. We thought it was only going to go six years. We thought six years was such a long time away. Now we

have gone seven years, practically, and it seems like just a moment. I hope it's been that way for the viewers as well, but it has certainly been a great seven years for me."

Shimerman noted, "I am a little disappointed in the seventh season, because Quark really didn't get to do anything. He's been a little bit more wiser, he's been making these philosophical takes on things which I am appreciative for. Aside from that, and sort of being in love with Ezri, he hasn't really done much of anything. I am





Tyree, a surprise arrives at the door of the restaurant. It is a young Trill, one Ezri Dax, the Dax symbiont's new host.

See "Shadows and Symbols" below for writer's comments.

**"I'm usually not this emotional. It must be the Emony in me. At least, I think it's Emony."**  
—Ezri Dax

## SHADOWS AND SYMBOLS

★★★

10/10/98. Production #552. Stardate 52152.6. Written Steven by Ira Steven Behr and Hans Beimler. Directed by Allan Kroeker.

"The continuation." A very young Ezri Dax tries to explain who she is to the Siskos. She was unprepared to accept a symbiont, but was the only Trill on the ship carrying the Dax symbiont when it took a turn for the worse. She is an assistant ship's counselor, in Starfleet, but all these new memories have completely confused her. She needs Ben's help, just as he needs hers. She will go to Tyree with them. On the way, Sisko starts to hear a voice.

Kira plans to lead a blockade of the Romulan "hospital," preventing it from getting supplies which would make its weapons operational. Ross and Cretak try and negotiate; Kira sets up a blockade with out-of-date ships. Quark has joined Jadzia's friends on the suicide mission.

At Tyree, Joseph, Jake, and Ben Sisko, with Ezri, search the sands on foot. The voice Sisko hears gets louder, Sisko finally digs up the Orb of the Emissary, but when he starts to open it, he is overwhelmed with a vision. He is Benny Russell in a mental hospital, writing the story of DEEP SPACE NINE on the white walls of his room. He is about to write that Sisko opens the Orb. Dr. Wyckoff (Casey Biggs, out of makeup) is trying to stop him. Benny prevails, punches the Doctor, writes the sentence, and Sisko opens the Orb. A Prophet comes out of the Orb, and streaks across the sky, expels the Pagh-wraith from the wormhole and reopens it.

Sisko has a vision of Sarah (Deborah Lacey), who inhabited his mother. Sisko and Jake return to a glorious welcome on the station. But no one is sure what to make of Ezri Dax.

Said supervising producer and co-writer Hans Beimler about the first two episodes, "We didn't know whether this was really going to work, whether this was too crazy, whether it was just too wild, too internal a journey. Was it going to be clear? We were wracked with doubts about those two episodes. We were navigating waters we really hadn't navigated before, and we weren't sure if we had taken the right approach. There was a lot of nay-sayers here, a lot of people who were convinced we weren't doing the right thing. You are taking your Captain [on] what could come across as wacky quest. It's a quest that he can't quite explain, he doesn't put into words, that he's not quite sure of. You are going to have to communicate a lot of it and resolve it with visuals, with the Pagh-wraiths being pushed out of the

**Sisko returns to DS9 for a glorious welcome in "Shadows and Symbols," after reopening the wormhole by expelling the demon Pagh-wraith.**



Shirley Ann Field as Quark, with Max Grodchik as Rom (l) and Aron Eisenberg as Nog (r), in "The Dogs of War," the series penultimate episode, turning down an offer to become the next Grand Negus of Ferenginar.

disappointed by that. I would have hoped in the seventh season that I would have had a little more to do. But there was so much to tell in the seventh season, I understand it."

Shirley Ann Field did enjoy "The Siege of AR-558." He explained, "I thought it was a wonderful episode and I was very happy to have some part in it. I'm pleased that I was there. They certainly had to manipulate wildly to get me there. Often the Starfleet personnel face death with a smile. What I liked about my contribution to the episode, was trying to convince my nephew, Nog, that it's not all glory and it's not all nobility. A lot of it is fear, and a lot of it is terror, and a lot of it is ugly. By it, I mean war."

Nog certainly learned that lesson, which was revisited in the episode "It's Only a Paper Moon." Said Shirley Ann Field, "He paid for it with his leg. Here he did lose a leg, which was very traumatic in the 'Siege' episode. Then we had another episode with him dealing with the trauma of it. Things like that just don't fade away after 42 minutes. I think they really wanted to deal with the aftermath of the trauma of losing a leg. I think it was necessary to see what the psychological repercussions were, not only for Nog, but for everyone else. It was well worth telling that story."

A completely different kind of episode involving Quark and Rom as well as an alternate Brunt was "The Emperor's New Cloak." Said Shirley Ann Field, "That particular episode was an ensemble piece. Quark and Rom were on a mission, but certainly Ezri was as prominent there as the two of us. Everybody got a chance in some way to strut their stuff in the one last acknowledgement of the mirror universe people. It was a fun episode. Usually our comedic episodes are our Ferengi episodes, but this was a chance for everybody to do a little bit of comedy, and I think it worked out pretty well."

Where did Shirley Ann Field want Quark to end up? Shirley Ann Field answered, "I don't know.

Unlike the other characters, Quark has really nothing to resolve. Sisko has to resolve the problems of the Emissary. Odo has to resolve the problems with the Founders. Kira has to resolve problems. There is nothing really for Quark to resolve. There never really has been. There was a period of time he was estranged from his people. That was good. But I guess the best thing for Quark would be if he made a profit. That's all he's ever wanted. He's wanted to stay alive, and make a profit. I guess that's what he wants at the end of the series as well."

Unlike many of the other actors on DS9, Shirley Ann Field was working as a recurring character on another show during this time. He played Principal Snyder on *BUFFY, THE VAMPIRE SLAYER*. He contrasted the two shows, saying, "During the entire seven years, I have been rather the last person to know what is going to happen in the show. On *BUFFY* the actors know where they are going. Sometimes that helps, and sometimes that doesn't. Whether it's a good thing or a bad thing, I don't know. All I know is we've been in the dark for seven years. It's always a joy to open up a new script and say, 'Oh my God, this is what happens to so-and-so now.' It's nice to have a surprise. Unlike *BUFFY*, for instance, where the actors know pretty much what the arc of their characters are going to be for either half of the year or the full year. But we are never told, at least I am never told, about what's going to happen to Quark. I have no idea what's going to happen at all. When the ending comes, I will be as surprised as the viewers will be. I will know a little sooner, because I will get the script. It won't be until I get the script, will I know what will happen."

In addition to *BUFFY* and DS9, Shirley Ann Field made appearances on *THE PRACTICE*, *ALLY MCBEAL* and *SLIDERS*, among others. His recent feature work included the independent film *BREATH-*



“When the head came off the last time, I yelled, ‘I’m free, I’m free.’ But there was a little voice ...a little Quark voice that said, ‘Don’t kill me, don’t kill me.’”

—Armin Shimerman, Quark—

ING HARD, THE AUTEUR THEORY and DONUTS. He, along with many other TREK actors, appeared on stage, audiocassette and television while working with Alien Voices, Leonard Nimoy and John de Lancie’s production company. Said Shimerman, “Although a lot of people hear it on tape, most of our Alien Voices Productions were theatrical productions we did on the stage with an audience. We get to do other characters besides the ones we are known for. When Leonard and John asked me to do one of their first ones, I thought it would be sort of a hoot to do one or two. I’ve done many more than that now. Certainly THE LOST WORLD, where I got to play an entirely different character, was a treat and a challenge at the same time.”

Shimerman continues to write, and said, “I have another book coming out, but not a STAR TREK book. I have a science fiction book coming out called *The Merchant Prince*. I’ve got some more writing to do. We are about to write the sequel to it. I’m working with Michael Scott, an Irish writer. We’ve been writing for years now over e-mail, through the Internet, and we are about to start our second novel together.”

By the end of the season Shimerman did discover what was going to happen to Quark. He laughed, “Without giving anything away, I am rather pleased what happened to Quark, but not necessarily in the finale. What happened there is a secret, but what happened prior to that was really quite fascinating as well.”

In the penultimate episode of DEEP SPACE NINE, Rom became the new Grand Nagus, for a “gentler, kinder Ferenginar,” that had embarked on programs of taxation and social reform. Quark decided he would maintain the last truly Ferengi place in the galaxy at his bar. Unfortunately, Principal Snyder on BUFFY THE VAMPIRE SLAYER did not fare so well, being eaten by a giant snake during graduation. He did re-

turn as a guest star in the show’s season-ending dream story, “Restless.”

At the DS9 wrap party Shimerman noted about Quark, “I must say that when the head came off for the last time, the other night, I yelled, ‘I’m free, I’m free, I’m free.’ But also there was a little voice in the back of my head, a little Quark voice that said to me, ‘Don’t kill me, don’t kill me, don’t kill me.’ I am very sorry to see him go. Quark taught me a great deal. And he’s a good friend of mine, and I am sorry to see him go. Hopefully he’ll come back some time and visit again. He taught me how to be outgoing, taught me to be more charming than I am. He taught me how to take chances, to enjoy life. Quark enjoyed life a great deal. He pushed the envelope, and it was something that I learned from him.”

Shimerman also loved working with his Ferengi family, Max Grodenchik and Aron Eisenberg. He said, “I am very fortunate in the fact that I get to work with them a lot and they are such nice people. We’ve been

very lucky, the Ferengi. In many ways we are family. We get together often. There is a great rapport between all of us. It’s been fortunate that they cast just the right people for the Ferengi.”

He continued, “I am very proud of a lot of the work that we did on DEEP SPACE NINE. In years to come, when people look back on our show I think they’ll discover that this was a wonderful program that people overlooked. We were caught between a rock and a hard place. We started just as TNG was on its way out. There was a great deal of publicity surrounding the finale and the final season of THE NEXT GENERATION. We had just sort of gotten started. When we needed a lot of publicity, and a lot of focus, it was going to THE NEXT GENERATION. Then when we were hitting our stride, when we were just beginning to tell really wonderful episodes, VOYAGER was coming on and so a lot of the publicity went that way. It was bad timing for us. That’s the way it worked out, no regrets. We sort of got lost in the shuffle a little.

I am proud, because I am proud of the work we’ve done. Hopefully it wasn’t totally overlooked. In years to come, if we continue in syndication when the playing field is a little bit more even, I believe people will rediscover us, and say, ‘My God, why wasn’t I watching this more when it was on?’”

Shimerman added, with a laugh, “If the rumors are true, Voyager might somehow find its way back to the Alpha Quadrant. If they do, and if they want a drink, I know just where they should go.” □



Shimerman and Michael Dorn as Worf in “Shadows and Symbols,” the close of seventh season’s opening two-parter, as the Klingon becomes jealous of the late Jadzia’s friends on their suicide mission to get her into Stovokor.

Shimerman comforts Rene Auberjonois as the dying Odo in seventh season’s “Extreme Measures,” returning to DS9 afflicted with the changeling disease.





celestial temple. We were depending on a lot of things we weren't sure of. When you see the episode, you get a better feeling that it works."

**"It's a strange sensation, dying. No matter how many times it happens to you, you never get used to it."**

—Ezri Dax

#### AFTERIMAGE

★★★1/2

10/14/98. Production #553. Stardate unknown. Written by René Echevarria. Directed by Les Landau.

Ezri tries to interact with Jadzia's friends. Only Sisko and Quark seem comfortable. When Garak (Andrew Robinson), who has been decoding Cardassian-Dominion transmissions for the Federation experiences worsening claustrophobia, Sisko asks Ezri to help him.

Ezri does her best, sharing her own phobias and problems with Garak. Sisko decides that DS9 needs a counselor, and gets Ezri special consideration because she has the Dax symbiont. She gets promoted to lieutenant, full counselor in Starfleet, despite the fact that she is young and confused. But she is no match for Garak.

After Sisko yells at her, and Worf ignores her, Ezri gets ready to leave. When saying goodbye to Garak, she accidentally comes upon the cause of his problem. He feels conflicted because all his decoding will help get more Cardassians killed. Having helped Garak, Ezri decides to stay in Starfleet. Worf finally visits her, realizing that Jadzia would not approve of his previous behavior, and helps Ezri to stay on the station.

Said co-supervising producer and writer Echevarria, "I think the psychological story with Garak didn't quite hang together. In my first draft I don't think Ezri came through as a character. She could have been Counselor Troi (Marina Sirtis). We were trying to find a way where her own confusion serendipitously helped Garak, and they both realized things about themselves. It was her vulnerability that allowed him to talk to her in a way that he wouldn't have been able to talk to somebody else. I'm not sure how successful that came through, but that was the intent. I felt that ultimately it came a little easy. She didn't feel like she had driven him to the point of where he needed to face something."



Grieving over the loss of his wife Jadzia, Worf initially shuns Ezri, but ultimately encourages her to stay on the station in "Afterimage."

**"I refuse to engage in this human game of taunting."**

—Captain Solok (Lou Wagner)

**"Human? Did I forget to wear my spots today?"**

—Ezri

#### TAKE ME OUT TO THE HOLOSUITE

★★★1/2

10/21/99. Production #554. Stardate unknown. Written by Ronald D. Moore. Directed by Chip Chalmers.

An acquaintance of Sisko, a Vulcan Captain named Solok, arrives at Deep Space Nine to get

line, zooming right up into the finale."

Moore continued, "If you look at it through that prism, you can see that we had to start the season obviously picking up elements from 'Tears of the Prophets.' Sisko [Avery Brooks] is at home. We'd split up the cast again. You had to tie those elements back together. But once we had them back together, we had to keep the narrative going, but we also had to satisfy these other masters and other tasks to keep everybody happy."

During the two-part season opener, Sisko discovered his mother was actually inhabited by one of the Prophets. To learn this, he had to follow a vision to find a previously unknown Orb, and free the remaining Prophet, who cast the Pagh-wraith out from the wormhole. Sisko then returned to the station, having restored the Celestial Temple. He also met Ezri Dax, played by Nicole deBoer, an unprepared young Trill who had the Dax symbiont placed in her as an emergency procedure.

Said Behr about the season's two-part opener, "We knew we were going to end big, so we decided to start smaller than was probably expected by most fans. We knew that was going to be a bit controversial, to say the least. But we thought it would be really nice after all the stuff that went on last season, the war, and Jadzia's death, to open the show in a quieter, somewhat more reflective way, and to introduce the Ezri character. We did not go for big-bang-boom action, which was kind of fun for us actually. Plus, we needed to lay some more pipe as we have been doing, lo these many years, and to just take the audience on it's next revelation of Sisko's character and his relationship with the Prophets. It just seemed very right. The fact that we have met his father, but we never really got much out about the mother, it just seemed like it had been set up for us in a way. We always felt that there should be more to the Sisko-Prophet relationship than what was revealed initially in the pilot. This idea of it just being coincidence that Sisko got chosen to come to this place, at this exact moment in time, and this healing process that he underwent from his time on Deep Space Nine, it just seemed

**"The studio doesn't like to do continuity like this. The studio doesn't like being 'serialized.' They get a lot of flack from the affiliates. I can understand their position."**

—Co-Exec. Prod. Ron Moore—



Executive producer Ira Steven Behr, whose vision from the start helped make DS9 perhaps the best Trek series ever.

know Ezri better seemed to be a top priority, and the season was peppered with stories about Ezri, from "Afterimage" to "Field of Fire." Some of these shows were more successful than others. Fans questioned the wisdom of spending so much time on Ezri, and not enough on the war and other storylines. Even deBoer wondered, at the time she was shooting "Prodigal Daughter" which took a look at Ezri's dysfunctional family. She said, "I think at that point I was stressing out that there were too many Ezri episodes anyway. I was starting to think that there was going to be a backlash against me or something. I was a little concerned."

Rene Auberjonois said, "I just remember that this season has been the Ezri Dax season. It raises the question of what the writers would have written about if Terry Farrell hadn't left the show. They've done wonderful stuff with it, and Nicole is fabulous, and it's given us all a great break."

On the other hand, Michael Piller noted, "I think that Ira took the characters in remarkably interesting ways. If I had it all to do over again, I would have done [earlier] what they did this year. I would have killed

like it would make sense that there was somewhat more to it."

The two episodes brought Sisko, Jake (Cirroc Lofton), and the new Dax, Ezri, back to Deep Space Nine. By the time the second hour finished, the audience also knew that Kira (Nana Visitor) and Odo (Rene Auberjonois) were still very much in love, Kira had been promoted to Colonel, Admiral Ross (Barry Jenner) was trying to get her and everyone else to cooperate with the still-suspect Romulans. Worf (Michael Dorn) was certainly having difficulties coming to terms with the death of Jadzia, as were her other friends. The war raged on, with Damar (Casey Biggs) now head of the Cardassians and dealing with Weyoun (Jeffrey Combs) and the Dominion. The cult of the Pagh-wraiths had begun.

The next challenge was to continue all the storylines and character development with as many stand alone episodes as possible. Getting the audience as well as the other characters to

continued on page 42



# STAR TREK DEEP SPACE NINE

## RENE AUBERJONNOIS

*The actor behind changeling security chief Odo, on the melancholy of ending the series' seven-year run.*

By Anna Kaplan

Rene Auberjonois, the talented veteran of stage, screen and television, approached the end of DEEP SPACE NINE in somewhat melancholy spirits. He remembered clearly the end of his last long-running television show, BENSON, saying, "I am very sad. I've got to get back to the theater. It's been too long since I have had the time to do a real full-length rehearsal period, and create a character. I need that. It's like a sport, and I get out of shape. All that being said, you don't work for seven years with a character and with people without feeling sad. I can see it in my poor wife, in her eyes as she watches me, she's like preparing for it, to get me through it, to help me through it. I also know what's coming in another sense. I had a long run with BENSON, which was very rich, and full of joy, and with people that I loved working with, and with a character that I really had a lot of fun with, and I learned. I know what that was like, having that leave my life."

That being said, Auberjonois was able to laugh and reflect back on the seventh season of DEEP SPACE NINE. He said, "They pay me more money than any reasonable human being should expect to make. For the most part, for most of the season I had to come in one or two days a week, so I don't have a big feeling about the season until that episode where Weyoun dies in my arms ['Treachery, Faith, and the Great River']. That was when something happened that Odo had something to do with, and then 'Chimera,' the one with the other shapeshifter. Those are



Auberjonois (inset) as Odo restrains a Klingon upset by another shapeshifter on DS9 in seventh season's "Chimera," grappling with his decision to live life among the solids.

the only two really heavy episodes I have had this season. I was basically showing my face every once in awhile to remind people that I am one of the regulars on the show. I hope this is not sounding bitter, because it certainly isn't. It's just the way it was. Seasons go up and down, and you have heavy seasons and light seasons. They did what they had to do."

But as they started into the final ten-part arc, Auberjonois picked up in enthusiasm. He said, "Now it has gotten very exciting,

in the last seven or eight episodes. I think it is going to be really great."

Of the episode he directed, "Strange Bedfellows," he said, "It was [near] the beginning of the final arc. Usually, the scripts break down into an A story. Every once in awhile there is only an A story. This one had a little bit of everybody in it, making a lot of different things happen. It was pretty meat and potatoes, and it was wonderful to get to do. It was just a lot of scenes between a lot of good actors and a lot of storylines beginning to focus in towards where it is finally going to end up. It was a little bit like a railroad train with boxcars in that sense. I got to work with some of my very favorite people, Jeff Combs, and Casey Biggs, and Marc Alaimo, and Louise Fletcher, and so that was a lot of fun."

He continued, "Maybe the writers would be appalled that I say this. I have gotten the sense that it sort of snuck up on them that they had to end this whole arc,

and the show itself was just too jam-packed. There was too much in it. Even as we were shooting it, I knew we were going to be cutting out a lot of stuff that we were shooting. We basically shot a full act more than we could ever use in the show, in terms of how many minutes we are allowed to shoot, and allowed to ultimately edit together. My final cut was a full act too long. That's not because I shot it long. There was so much material to try and deal with. I had a lot of fun doing it, and I tried to do it very simply and





his ship repaired. While waiting, he wants to use a holosuite to play Sisko's favorite game—baseball. Suddenly, Sisko has committed his senior staff to a challenge, beating the all-Vulcan baseball team. Unfortunately, they don't know anything about the obsolete human sport.

Sisko tries to whip his team, the Niners, into shape. Jake is the pitcher, Nog (Aron Eisenberg) the catcher. Ezri, O'Brien Kira, Bashir, and Worf all try their best, as do Leeta (Chase Masterson), Quark and Rom (Max Grodénchik). Odo even gets talked into being the umpire. Sisko recruits Kasidy Yates (Penny Johnson) to help. They all struggle to play, not understanding Sisko's obsession until Kasidy gets the true story from him, about a competition with Solok that goes back to their days at Starfleet Academy together. Sisko always loses to Solok, and Solok gloats, in a very un-Vulcan fashion. In the end, the Niners lose the game, but not their self-respect or sense of joy. And the worst player of all, Rom, saves the day.

Recalled writer and co-executive producer Ronald D. Moore about this delightful episode, "Right from the beginning I knew that I did not want them to win the game. I wanted them to lose the game, and lose it pretty badly. I wanted to have Rom be the heart of the piece and the guy who does one good thing at the end, and gets celebrated for it."

He laughed, "Ironically, Max is probably one of the best players. To make it look it bad, he's a rightie, and he batted left, and threw with his left, to make it look awkward."

Moore continued, "I thought it was great that Sisko had this insane rivalry with this guy from the Academy that he just couldn't get over. It was fun to write; it was definitely fun to go out to location and watch them shoot."



Sisko and Vulcan Captian Solok, pitting his DS9 crew against a Vulcan baseball team on a holosuite's "field of dreams," a delightful show.

"What's a genetically-enhanced girl supposed to do when she wakes up from a long sleep? Point to one of those little specks of light out there, pack a bag, and go make a life for herself?"

—Sarina (Faith C. Salie)

## CHRYSLIS

★★

10/28/98. Production #555. Stardate unknown. Written by Rene Echevarria. Directed by Jonathan West.

A lonely Bashir is startled by the return of the genetically enhanced patients from last season's "Statistical Probabilities." Jack (Tim Ransom), Lauren (Hilary Shepard Turner) and Patrick (Michael Keenan) have brought Sarina back for Bashir to treat. Her genetically enhanced brain is out of sync with her visual and hearing systems. If Julian can correct this, she



Auberjonois and Nana Visitor as Major Kira in seventh season's "Shadows and Symbols," playing Cyrano to Kira's Roxanne, a romantic character arc that found resolution in the series' touching final episode.

just focus on the acting." I think I was very pleased with the way it turned out. I don't know how it ultimately will look. Maybe I'll be disappointed that big chunks of things that I really loved got left on the floor. That's happening to all the shows. They are all running long, because they are trying to get everything in there, so it's going to be interested to see how it gets worked out."

Auberjonois added, "I think they suddenly realized, 'Oh, wait a minute, we've got to end this thing.' I'm not bitter about it. I had a great season. I did a lot of other things, and had a really easy ride. It's not like the first season, or the second season where I thought, 'They are ignoring my character, and the fans won't like me.' I have full confidence that whoever likes my character, likes my character, and that's fine. I don't feel any agenda that way. I feel like they are playing catch up, but I hope that when we get into the big two-parter, the end, that everything will come together."

How did he feel about the arc of his character, what happened to Odo? He answered, "I've just always tried to take it as it comes. When we started this show, one of the most evocative things about the character was that he didn't know where he was from. He didn't know if there were any others like him. People would say, 'When are we going to find out?' I would say, 'I hope we never find out.' Then of course we found out. Rather than being the end of a mystery, it just made it a little more mysterious. Then they took his powers away. 'When is he going to get his powers back?' Then I got the powers back, and it was great. 'When is Kira going to know?' I

wonderful way to take that arc."

He continued, "I'm going to return to my people. That's sort of inevitable. I have to go back to them. I have to somehow be the instrument of peace that finally puts an end to the Founders' paranoia, and their feeling that they need to destroy the Federation. That is what's going to happen, and that's the right thing. Not to be grandiose about it, but I have always considered the character sort of tragic and lonely and a wonderful kind of evocation of the loneliness of being a human being. No matter where you are, or who you are, we are always struggling to find out who we are, and always wondering whether we are alone. I can say that even as a happily married man with beautiful children and all those things. I just know that's the human condition. I always felt that that was the most touching thing about Odo. That's not to say that I don't think he's very funny, also, but there is a kind of tragic element to the character. René Echevarria wrote me a lovely memo after 'Chimera' and he said, 'I think you are going to be very happy with the way the arc goes with Odo.' I know for sure that the fans will be reaching for their hankies, and that seems fitting for Odo."

It seemed, near the end of the series, that rather than return to his people, Odo was going to die of the changeling disease, a rumor that flooded the Internet. Said Auberjonois, "I'm afraid that I was really sort of helping that rumor along. In the last arc, there are a number of episodes in which it really does look like he is not going to make it. In fact, I thought that I wasn't going to make it. I had a bet with Nana that I wouldn't make it, that I would die. I lost it. I had to pay her fifty bucks, or fifty Susan R. An-



**“Not to be grandiose, but I’ve always considered the character sort of tragic and lonely and a wonderful evocation of the loneliness of being a human being.”**

—Rene Auberjonois, Odo—

out, in an actually wonderful episode, he finally finds the cure.”

He added, “I can nit-pick with the writers, and they have let things slip through the cracks. But that is going to happen over seven years. Things happen like that. Overall, I think they have really done an astonishing job of telling this rather complex, dark and neurotic story that really broke the mold of what people expect from STAR TREK. I really do feel that in retrospect, and over years as it goes into reruns, and people see it again, that it will really be recognized for having done some really extraordinary stuff along the way, and our own share of the usual. You can’t make 26 episodes a season for seven seasons and hit the ball out of the park every time, but I think really there has been some pretty wonderful stuff along the way.”

Does Auberjonois see a future for DEEP SPACE NINE or any of its characters? He answered, “There are rumors about movies for television, not that necessarily my character would be part of, but in terms of it still going on. I never thought we would do feature films. That never really seemed logical to even expect. If we ever did features, we could do the dark STAR TREK. If we were ever going to do features, that’s the area we would have been able to do them in. But it just doesn’t make sense to me. I don’t know that much about the business, but I know enough to believe that there can’t be two STAR TREK features. I just don’t believe anybody thinks they can go to the well that often. I can see where they might see that they could do a two-hour movie once a year, twice a year, which would be great.”

Auberjonois talked about some of his favorite Odo shows, over the years. He said, “I guess the things that pop into mind for Odo are with Majel [Barrett Roddenberry]. It was [‘The Forsaken’] in the first season, where he loses control and melts into her lap.

“In the second season, ‘Nec-



Auberjonois and Majel Barrett-Roddenberry as Lwaxana Troi in first season’s “The Forsaken,” losing control and melting in her lap, the beginning a relationship that resulted in some of Auberjonois’ favorite episodes on the show.

essary Evil,’ the one where they flash back to when Kira was an underground resistance fighter on the station. Dukat makes Odo into the security guy. It’s a flashback and forward. It’s the one where Ira and the writers were looking at dailies. After we shot the last scene he’s been quoted as saying, ‘Oh my God. Odo loves Kira.’ Jim Conway directed that. That was wonderful. ‘The Begotten’ was one of my very favorites, which Jesus Treviño directed. This season, ‘Chimera,’ was great. And I’ve always loved working with Armin. ‘The Ascent’ with Armin, that was just a lot of fun to do. We were on location. That was really great. I would say those.”

Since the actor had a light schedule during season seven, what else did he do? Said Auberjonois, “I did a POLTERGEIST. Actually, a character that I had done last season on POLTERGEIST, they brought back, a very funny character. I went up to Montreal and did THE SECRET ADVENTURES OF JULES VERNE. That was a very interest-

ing, classy project. I don’t know when that’s going to come out, but when it does I think it’s going to get a lot of attention. I did INSPECTOR GADGET. I’ve just been sort of going out and about and doing some cartoons and voices.”

Auberjonois added, “Each day I come and shoot I look around. When you are young you have no sense of your own mortality, and I do. I know, from having gone through it with BENSON, and I’ve also been a company actor all my life. My beginning was in repertory theatre, and my first film experience was part of Bob Altman’s company. I’ve done a lot of other things, which are very intense and meaningful and important. But in seven years, my kids went through university and graduate school. They went from being teenagers to young adults. Then, who knows? That’s the nature of this business, which is sort of exciting, new horizons.”

The actor went on to play Professor Buonragazzo in GEPPETTO, along with THE NEXT GENERATION’s Brent Spiner (Data) and VOYAGER’s Scarlett Pomers (Naomi Wildman), which aired in spring of 2000. He appeared in THE PATRIOT along with Mel Gibson. By the time he finished shooting DEEP SPACE NINE and made it to the wrap party, he was in much better spirits. He said, “I feel great. It feels like the end of a seven year Thanksgiving dinner, a great feast. The closure is there. It’s complete. I think we told all the stories that were important to tell. I’m glad to get the make-up off, and I am looking forward to inventing some other characters now.” □

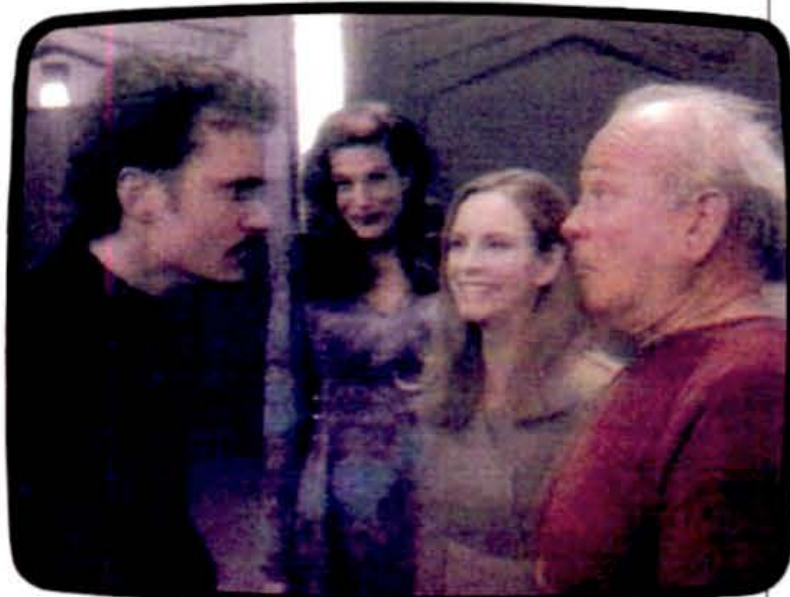
Auberjonois with Bashir and O’Brien in “Chimera,” dealing with Laas, a fellow shapeshifter who has spread himself out as a gas throughout the Promenade.





to write, because I had written the first script featuring those characters. One of the scenes that I am probably the most proud of in all STAR TREK that I have ever done, is the scene where they sing. I wanted her to start with an odd voice, someone who hadn't spoken in years. I thought that would be honest. How do I celebrate, and how do I also get rid of that voice? She needs to be attractive to the audience and to Bashir fairly soon. I thought the scene accomplished what I set out to accomplish. By the end of it we could dispense with the whole voice issue. It sold Bashir's attraction, and the delight of her coming alive, at least in my mind."

Echevarria continued, "In the original incarnation of the story, Bashir didn't fall in love with her, but she fell in love with him. We thought it was much more interesting if Bashir actually was driving the story, and it was he who lost perspective. I hit on the idea that it was Bashir's loneliness that had driven him to make a mistake."



"Chrysalis" marked the return of the "Jack Pack," Bashir's genetically enhanced patients from sixth season's "Statistical Probabilities."

"There are millions upon millions of worlds in the universe, each one filled with too much of one thing and not enough of another, and the Great Continuum flows through them all like a mighty river, from have to want, and back again. And if we navigate the Continuum with skill and grace, our ship will be filled with everything our hearts desire."

—Nog

#### TREACHERY, FAITH, AND THE GREAT RIVER

★★★★

11/4/98. Production # 556. Stardate unknown. Teleplay by David Weddle and Bradley Thompson. Story by Philip Kim. Directed by Steve Posey.

Odo gets a coded transmission from a Cardassian thought to have been executed. He tells Kira he must risk meeting the person. It turns out to be Weyoun, who says he is defecting from the Dominion. He is leaving his fate in Odo's hands, insisting that Odo is a god. He will give Odo the coordinates for an important Ketracel White facility to prove his allegiance.

The two head back to Deep Space Nine in a runabout, with the fawning Weyoun as a "prisoner." Weyoun insists his life is in danger because someone must be blamed for the fact that the Dominion has not won the war yet. Odo is suspicious, even more so when the runabout is hailed by Damar and another Weyoun. The Weyoun Odo knew best was Weyoun #5, apparently killed in a transporter accident that may have had something to do with Damar. Weyoun #6 is in the runabout, considered defective by the Founders because he thinks the war is wrong. #7 is with Damar. #7 tells #6 to trigger his suicide implant and die, but he will not. Since the Jem'Hadar will not fire at a runabout with Odo on board, Weyoun #7 and Damar plan not to tell the Jem'Hadar about Odo. The female shapeshifter (Salome Jens), who does not look well, arrives. They hide their plans.



Avery Brooks as Sisko demands that Chief O'Brien (Colm Meaney) acquire a graviton stabilizer needed on the station in the B story of "Treacher, Faith and the Great River," among seventh season's finest shows.

the Dax host."

The first part of the season included other stand-alone episodes that the writer/producers just really wanted to do. One such story was about baseball, called "Take Me Out to the Holo-Suite," written by Moore. He recalled, "I was thinking it would be cool to finally do a baseball show, because baseball has been a theme of the series since the pilot. People liked it, and we had actually slotted it in as episode 24 or 25 of last season. But then as we got closer to doing it, Ira said, 'It's the wrong time of year to do it.' So we said, 'Let's save it and do it next year.' As we were plotting out this year, we felt that after 'Tears of the Prophets,' and 'Image in the Sand,' and 'Shadows and Symbols' and the Ezri show, you had all these really heavy duty, angst-driven episodes, that it might be time to lighten up, to do something and just say, 'Let's have a good time.' Let the audience enjoy themselves, put the whole cast back together and enjoy it. I think the cast had a good time doing it. It's just one of those sit-back-and-relax-and-enjoy-the-ride kind of pieces."

After the next episode, the writers found an unusual way back to the ongoing war story in "Faith, Treachery, and the Great River." Said Behr, "For a long time I wanted to do a show about Odo and Weyoun. Where it fell out in the season was show six. We needed to get back at least discussing the war. The Dominion had to become a factor again in the series. We know between

**"We know we were going to end big, so we decided to start smaller than was expected by fans. We knew that was going to be a bit controversial to say the least."**

—Exec. Prod. Ira Steven Behr—

the baseball show and 'Chrysalis' and 'After-image' we hadn't really nailed the war that hard, and we knew that the fans were waiting. This was a way to do it, but still in a character-based show. It got to tell us a little bit about the Vorta, and obviously it gave us the great revelation about the changelings being sick."

By the end of "Faith, Treachery and the Great River," the audience had learned that the changelings might never survive to enjoy an end to the war. It was also made clear that Damar and Weyoun's rapport had been breached. Two episodes later, the war came as close to home as possible. "The Siege of AR-558" was the writer/producers choice to show the cost of battle in real terms to the audience. Explained Behr, "It leaves us all somewhat disquieted that when you think about, every time a ship blows up, many, many, many

continued on page 47

Sisko hits the gaming tables with crooner Vic Fontaine (James Darren) in "Badda-Bing, Badda-Bang," DS9's riff on OCEANS 11.





# STAR TREK DEEP SPACE NINE

## NICOLE DEBOER

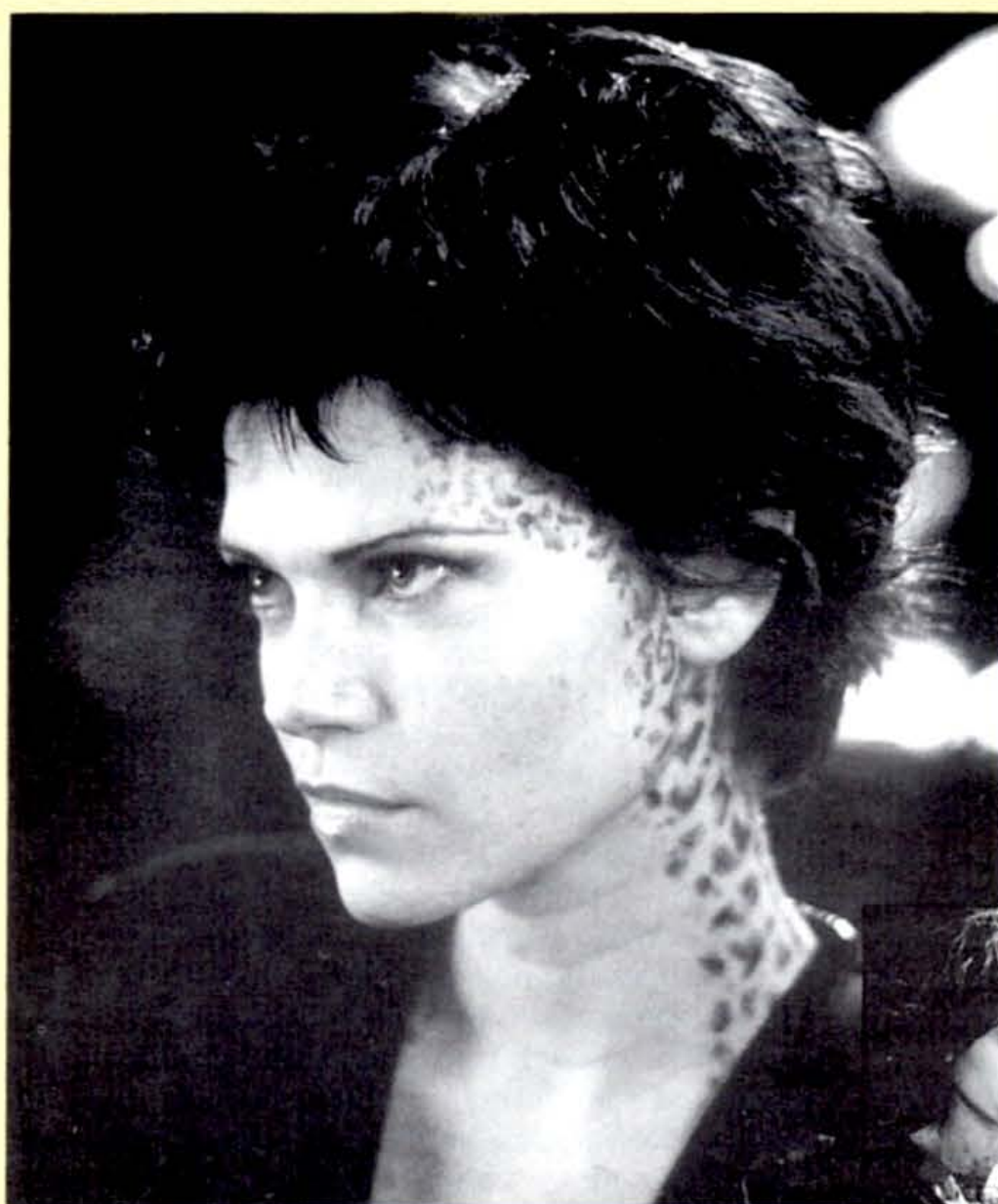
*The actress who took over the role of Dax seventh season, on joining the ensemble for a wild ride.*

By Anna Kaplan

When Nicole deBoer, getting ready to play Ezri Dax, first arrived on the set of DEEP SPACE NINE, she found fan mail already waiting. She recalled, laughing, "My first day, someone came up to me and said, 'You've got some fan mail.' I said, 'How can I possibly have fan mail already? I haven't even shot anything. People don't even know that it's me yet.' A couple of people sent me cards, welcoming me to the show, saying things like, 'Don't worry about the fans not liking you because of how dear Jadzia was. Everyone is going to love you. Don't worry. With your sci-fi background you'll be a great addition to the cast.' I thought, wow, that's so nice, a little weird, but nice."

The actress also received a warm welcome from the cast. Said deBoer, "I was a little nervous coming onto a show where everybody knew each other for the past six years. It's always hard trying to fit in. Everybody was really great, and really helpful. I felt like I had a good handle on the character. Pretty soon I got to know everyone, and it was great. I got along with everybody really well. We always joked around, which is nice, and I enjoyed the work."

Although new to STAR TREK, deBoer is well-known to genre fans. She appeared on television as Yuna in MISSION GENESIS, and as Celia in BEYOND REALITY. She guest-starred on episodes of TEKWAR, FOREVER KNIGHT, POLTERGEIST: THE LEGACY, PSI FACTOR, and twice on THE OUTER LIMITS, most memorably in "Quality of Mercy." Her feature film



DeBoer's Ezri made for a younger, less mature Dax than Terry Farrell's Jadzia, in alternate universe show "The Emperor's New Cloak." Inset: DeBoer as an alien on THE OUTER LIMITS.



credits include the highly-regarded CUBE. The actress said of her sci-fi background, "I just kept getting sci-fi work. There is a lot of sci-fi in general now. A lot of it is shot up in Toronto and Vancouver. Maybe I just have a gift for the sci-fi gab. Sci-fi has been really good to me. It's given me a lot of work, and I enjoy doing it."

Hans Beimler, one of DEEP SPACE NINE's supervising producers, was an executive producer of both BEYOND REALITY and TEKWAR. He thought of deBoer after the creation of Ezri Dax by executive

producer Ira Behr. Recalled deBoer, "He was the one who called and asked if I'd put myself on tape for it. I was shooting a TV show in Canada, and got this message from my manager saying, 'A man named Hans Beimler called, saying he's from DEEP SPACE NINE. They have a new character, and he wants you to put yourself on tape for it.' I hadn't talked to him in a couple of years. I just thought that it was very nice for him to think of me, but I didn't actually think that I stood a chance. I just put it on tape on my personal video camera, and I mailed it down. The next thing I knew they were flying me down to test."

Beimler recalled, "I first worked with Nicole on a show I did up in Canada called BEYOND REALITY. She came in to do a guest character role. She just blew us away, and we hired her as a regular on that series. I cannot be a bigger fan of hers. When Ira and I were writing the scenes, the casting sides

for Ezri, she immediately popped into mind. She was perfect, but she was up in Canada. I called her manager, and said, 'Why don't you send up the sides to her?' She did the most amazing thing. She got the sides, and without any instruction from anybody, without anybody coaching her, she read the sides to a videotape camera. There was nobody there to help her. She had no one to read the other parts. The casting side wasn't a scene that we really intended to shoot, it was just to use as a casting side, between Quark and Ezri. But she had no



Weyoun helps Odo destroy the first Jem'Hadar ship to arrive. He tells Odo the story of the Vorta. They were once ape-like creatures who protected an injured shapeshifter. That changeling promised to one day transform the Vorta from animals into powerful beings, part of a new empire. The promise was kept. This story touches Odo, because it shows that the Founders are capable of generosity and kindness. Weyoun also tells him that all the shapeshifters are dying; the Great Link is infected. He believes Odo will be the only remaining Founder, the last of his kind. Weyoun suggests he build a new Dominion under his leadership that will be free of war.

When the Jem'Hadar find them, Weyoun #6 contacts #7, and activates his termination implant in order to save Odo's life. His death is not quick or painless, and he dies in Odo's arms. Odo returns to DS9, now knowing how desperate the Founders must be, and that he himself will lose no matter who wins the war.

In a wonderful, vaguely parallel, B-story on the station, Sisko has demanded that O'Brien find him a graviton stabilizer. O'Brien cannot, but Nog is willing to negotiate the Great Material Continuum to find one. He gets O'Brien's authorization codes, and then proceeds to make a series of apparently unrelated transactions. O'Brien, as well as everyone else, is amazed when at the end of the three days the graviton stabilizer has arrived.

The A and B stories combine for the title, "Faith, Treachery, and the Great River."

For writers' comments, see "The Best of DEEP SPACE NINE," page 101.



O'Brien and Nog search the Great Material Continuum to find a graviton stabilizer for Sisko in "Treachery, Faith and the Great River."

"Help me fight again Worf. Help me end my life as I have lived it, as a warrior."

—Kor (John Colicos)

### ONCE MORE UNTO THE BREACH ★★★

11/11/98. Production #557. Stardate unknown. Written by Ronald D. Moore. Directed by Allan Kroeker.

Worf gets a visitor, the legendary Kor. He has come to beg Worf for help. He has made many enemies during his long life, and no longer has the power to join the war.

Worf goes to see Martok and his aid Darok (Neil Vipond). Worf is shocked that Martok will not even allow him to talk about Kor. Martok is planning a cavalry style raid on Dominion targets, leading the Ch'Tang and four other Birds-of-Prey behind the lines to strafe targets. Federation vessels will be waiting to help them on their return. Worf forces Martok to discuss Kor. Martok explains that he was from a low-born family of Klingon warriors, but his father dreamed he would become an officer. He passed the required tests, but his application was rejected by Kor who did not even know him, because of his birth. Martok was forced to serve as a civilian on a ship, earning a field command. His father did not live to see it, and he never forgave Kor.



In seventh season's "The Emperor's New Cloak" deBoer played Ezri Dax in the alternate universe where she is not a joined Trill, with Nana Visitor as the Intendant, holding Ferenginar's Grand Negas for ransom.

one to read Quark's lines. She just did Ezri's lines, all of them. It was four pages of lines. It was just her side of the conversation, and it was just amazing. She turned on the camera by herself, pointed at herself, and did the four pages of dialogue from only her side of the conversation. She convinced us that she understood the character. It's a very difficult character to understand. It's a person who suddenly has eight personalities, or the memories of eight different people, implanted in her brain, and hasn't been able to sort them all out yet. That's not an easy thing to play without being annoying. It was really terrific."

Beimler continued, "She got the character. That was very clear. Ira saw the tape and just gave me this look like, 'I think we found our girl.' He was really excited right away. He showed it to the rest of the staff, and everybody really liked her. We showed it to Rick [Berman], and he got excited about it. Then the studio got excited. There was one other candidate, another terrific actress, but everybody really felt that Nikki had made the part her own. I think she has. She really understands the nature of the beast. She's a very, very gifted actress, and she was able to tune into the part that Ira had conceived."

Beimler added, "There's a lot of comedy. That's another thing that she's able to do very well. She knows how to throw away a line, and play it without hammering it over the head. She can play dry, and she can play quirky without being annoying. Sometimes quirky characters tend to be silly or supercilious, and Ezri Dax is anything but that. She's able to play not only the quirkiness, the kind of interesting nature of this character, but she's also been able to give it some depth and meaning."

After sending in the videotape, deBoer did get some help before her Los Angeles audition. She remembered, "I never watched the show. But they gave me a run-

down on the character. I tried to ask as many questions as I could about it. I asked, 'What kind of people are Trills? Was it an honor to be joined? Can you give me a run-down on each of the hosts prior to me including Jadzia? What was Jadzia like, and what were her relationships like with each of these people?' I asked a whole slew of questions before I actually went on before all those people."

Although deBoer did not watch DEEP SPACE NINE, she was a fan of the original series, and even more involved with THE NEXT GENERATION. She explained, "I watched the original STAR TREK, and I watched THE NEXT GENERATION pretty religiously. I was a big fan of THE NEXT GENERATION. After that, I moved out of my parents' house and I didn't watch much TV. But I watched THE NEXT GENERATION all the time, so I was very excited to become part of the STAR TREK family."

She laughed, "When I was still back up in Toronto and I heard I had the part, I would see a picture of Patrick Stewart [Captain Picard] and say, 'There's my uncle, Uncle Jean-Luc.' I'm in the family now. It's very exciting."

So she found herself on the Paramount lot with fan mail waiting. Her character, Ezri Dax first appeared at the end of DEEP SPACE NINE's seventh season opener, "Images in the Sand." Explained deBoer, "The first episode, I get introduced at the very end. The next episode is my big episode, finding out all about this character. Ezri is a young Trill who was studying to be a counselor, and she just happened to be on the ship that was taking the Dax symbiont back to Trill. It had to be put back into a new host because of Jadzia's death. It took a turn for the worse, and they needed to find a host for it immediately. She was the only Trill on that particular ship, so she had to take it. But she had never trained to be joined. Now she is stuck with this thing in her. She is having



**“When I was still back in Toronto and I heard I had the part, I would see a picture of Patrick Stewart [Capt. Picard] and say, ‘There’s my uncle.’ ...I’m in the family now.”**

—Nicole deBoer, Ezri Dax—

a lot of problems with it, because she has got, including herself, nine people in her head. It’s confusing for her, mentally and physically, and it’s something she is going to have to work on. It wasn’t bad enough she’s trying to figure out, ‘What am I going to do with my life now? I’m trying to start a career.’ Now she’s got this to worry about, too. She is going to stay in Starfleet, with all these new people who had relationships with Jadzia, or maybe many of the other hosts before her. She’s got a lot on her plate.”

She continued, “A couple of people really accept her. Of course Sisko is going to, because she is the ‘old man.’ She’s Dax, his very good friend. He’s very close with her, and wants her to stay. She’s saying things like, ‘I don’t know if I should. I think I should go back to training as a counselor.’ He convinces me, ‘Now you are over 300 years old. You’ve got the memories of 300 years. I’m sure they can give you some kind of special diploma for that. Why don’t you come here and be a counselor?’ He sort of talks me into staying, and he, of course, pulls some strings and I stay.”

By the third episode, Ezri starts to work as a counselor, faced with the claustrophobic Garak (Andrew Robinson) as a patient. DeBoer enthused, “He’s just such a great character, Garak. I just really liked that episode. Andy’s a great actor. I really enjoyed working with him a lot. That was my first go at counseling. The writers and [I] agreed, and had the same sort of vision, that it’s not going to be in the same vein as a Deanna Troi (Marina Sirtis) kind of counseling. Ezri is younger, a little newer at it. They felt that Ezri being an assistant counselor, became a counselor, but she would probably have a slightly different take, her personality being a little quirkier. She is also now really messed up herself, which adds a little bit of comedy to it. The counselor is more messed up than the pa-

tients, or their problems. Her own way of counseling is not your typical, very dry, calm questions. She’s got a different take on the way she counsels, but it’s still effective. I like the way she counsels, and I actually think as she matures a little she will actually become a very good counselor.”

The writer/producers of DEEP SPACE NINE decided to include Ezri as an integral member of the team. This necessitated a lot of story time devoted to the character. Said deBoer, “I think the writers did a really great job with her arc, considering they brought her in in the last year, and they had other storylines that they had to keep going. It’s a hard job to decide to bring a character in, in the last season, when there are so many other things that you have to deal with, and tie up. It was a bold choice in a way. They didn’t necessarily have to replace the character, although maybe they did want to have another female around. I like the arc that Ezri has. She starts out very vulnerable and con-

fused. I think through everything that is going on, the war, her growing, and her relationships with various people on the station, that by the end of the season she has grown into a more competent person.”

In the episode “Prodigal Daughter,” Ezri visits her very dysfunctional family, giving the audience a glimpse of her emotional background. Her mother has raised Ezri and her two brothers, one of whom commits murder. Recalled deBoer, “We got a look at Ezri’s family, and maybe a hint why Ezri, as opposed to the other people in her, or Jadzia, is the way she is. I like the idea that I had a brother that I was close to. I have the overbearing mother that obviously I’ve been trying to stay away [from]. We don’t get along well.”

Later in the season, “Field of Fire” showed Ezri having to get more in touch with the murderer in her own past. The Dax symbiont was once briefly in the body of a killer named Joran. Jadzia had suppressed the memory, as had Curzon. While trying to catch a psychotic killer loose on the station, Ezri finds that Joran’s knowledge might help her. Said deBoer, “We are looking for the murderer. The killer within Ezri, Joran, she brings out to help her solve the crime on the station. I thought that was very interesting. I don’t think anyone thought for a minute that she would actually kill somebody. I think it would have been wrong for her, but I think it’s still possible within her, because she has that murderer there. I think sometimes her approaches are a little unorthodox.



In the alternate universe of “Emperor’s New Cloak,” Ezri and Kira are lovers. Noted deBoer of their kissing scene, “Everyone was very professional about it. I preferred it to some characters on the show with big gnarly teeth!”

With Bashir, Ezri is a mercenary working for the Alliance in “Emperor’s New Cloak,” a last visit to the alterante universe created in Trek’s “Mirror, Mirror.”







DeBoer won the Dax role at the urging of co-executive producer Hans Beimler, who worked with her on both *BEYOND REALITY* and *TEKWAR*.

She probably thought, you're going to profile a murderer. I should bring this man out. It's a little risky, and a little dangerous, but I am going to do it because it will be interesting. I'm sure she was just very interested, at the same time a little scared, to do it. Also it was going to help, maybe, find the killer on the station. She does unorthodox things like that."

Ezri saw her first battle in "The Siege of AR-558" and thereafter was a regular member of the Defiant's bridge crew. DeBoer noted, "With the war going on, I was surprised that they were going to put me in so much war stuff. I decided to be a counselor, and the next thing I know I'm in all these war scenes with guns in my hand. I guess that makes sense, because Dax has been to war many times, and so Ezri carries that knowledge with her to the battlefield. But as herself, she has never gone to a battlefield, and I think that made her grow up very quickly in lots of ways."

DeBoer even got a trip to the alternate universe in "The Emperor's New Cloak." There, Ezri is not a joined Trill. Her sexual orientation is also different, allowing her to kiss Kira. Was that difficult? Laughed deBoer, "Not at all. Actually I'd prefer it to maybe some other

characters on the show who have big, gnarly awful teeth. I actually got off easy having to kiss Nana. Everyone was very professional about it. We all just went about the day."

The actress enjoyed the alternate universe and the other Ezri. She said, "That was so much fun. I was like, 'I don't know if I want to go back to the regular Ezri,' but of course I had a lot of fun going back. Everybody was playing different characters. I had never seen the mirror universe episodes before, so I didn't really know what to expect. I thought everybody was so great. Nana was just hilarious, and Siddig and his outfit, slapping me and everything. It was just so much fun to play that type of character. We just all have so much fun with it, being bigger, and campy."

Then, during the first three episodes of the last ten-part story arc, Ezri and Worf finally come to terms with their past. Noted the actress, "I knew how important it would be for the audience because of his relationship with Jadzia, and his relationship with me now. I go against orders, I sneak off to go find Worf because he has been missing for days. I take a shuttle and I find him. We end up being captured, and tortured and held prisoner, so it's just him and me. Michael Dorn and I had all these scenes that were just two-handers. I thought the writing was excellent in those scenes, which helped so much. That's a big part of it. Michael Dorn and I ended up having, I thought, very good chemistry."

DeBoer continued, "It's a great scene when we actually get together. Our kiss is wonderful, because we are fighting, and

**"The writers did a great job with her arc, considering they brought her in on the last year. It's a hard job to decide to bring a character in for the last season."**

—Nicole deBoer, Ezri Dax—

yelling at each other, and saying, 'I hate you, I hate you,' and then it's wham-bam and then the kiss suddenly. It was great. We worked really hard on that. There were a couple of things in the dialogue that were just not coming out of our mouths quite right. We wanted it to be perfect, because we knew this is such a big moment in this arc. We asked René Echevarria to come

downstairs to the set, and all three of us worked on it. So it felt just right. It was really great of René to come down. It was a great scene that everyone was proud of."

The actress laughed, "There is comedy there, a little bit of comedy between Worf and I, and our frustrations with each other being trapped there. There is a mixture of really nice, serious conversations, and comedy. We've been captured, so it's scary. Of course, we are being tortured, and being returned to the room. We'll be hallucinating or babbling, in our sleep at night something about, 'I love you,' and he thinks I am talking to him. I say, 'Kiss me,' and he's going to kiss me and I say 'Kiss me, Julian.' That's just awful for him. We talk that all out, and we end up being really good friends in the end. It is all written so well. Even when we become friends and we are back on the station, we've still got wonderful scenes together. I am hoping the fans will be really happy with that."

After returning to the relative safety of the station, Ezri must decide what to do about her feelings with Julian. At the end, Bashir and Ezri wind up together. After the war is over, they are two of the few personnel remaining on Deep Space Nine. Will deBoer ever play Ezri again? She answered, "I don't know. I hope so. No one has mentioned it to me, but I would definitely consider it. I suppose it's not impossible. All I hear are rumors, about a movie, about certain people being taken over to *VOYAGER*, or something like that. Nobody has actually talked to me or my agent. I haven't heard one peep."

DeBoer was soon cast in other roles. She played Skye in the Canadian television series *DOOLEY GARDENS*, as well as Jackie Fein in the telefilm *FAMILY OF COPS III*. She appeared as Karen Mitchell in the Showtime film *RATED X*. In December of 1999, she married John Kostner.

Her final thoughts about Ezri? DeBoer laughed, "It was a little bit daunting at first, but everybody was great to me. And to kiss Worf. If somebody had told me that back when I was 15 watching *THE NEXT GENERATION*, I wouldn't have believed them."

DeBoer was introduced as Dax in seventh season's premiere "Image in the Sand," helping Avery Brooks as Sisko uncover a crucial Bajoran Orb buried on Earth.







Nana Visitor as Colonel Kira Nerys comforts Rene Auberjonois as a dying Odo with a kiss in "Extreme Measures," as Bashir and O'Brien desperately plum Section 31 for the cure to the changeling disease.

lives are lost. We tend to totally overlook that through the cool special effects, which is understandable. We hit it slightly in the year before in 'Rocks and Shoals' but I just didn't feel that was dark enough. I felt we needed to do a darker episode, one that shows that in a way, even though it sounds like a huge cliché, no one really wins. One side will win, but the people who have to be there, who have to fight the war, none of them ever wins."

Behr continued speaking about Aron Eisenberg who plays Nog, and the decision to cause Nog to lose a leg, saying, "As we tried to do with all the characters, we tried to give him something for the last season. When we did 'Siege of AR-558,' we knew we weren't going to kill anyone. Then we got into the idea of maiming, and who we were going to maim. There was just something touching and sad about Nog. We did not do what we originally thought about doing, which was depriving him of both his legs. I thought the compromise of one leg was certainly powerful within the STAR TREK franchise. It was certainly a way of showing war is less clean than it's usually portrayed in the franchise, with just these lovely ships blowing up. I thought we owed it to the audience just to remind them that it isn't play and isn't fun."

Subsequently, the episode "It's Only a Paper Moon" dealt with Nog's fear after the loss of his leg. Because Bashir (Alexander Siddig) had been playing Vic's music on the front, Nog eventually found himself drawn to the program and moving in with Vic (James Darren). Vic somehow had the ability to help

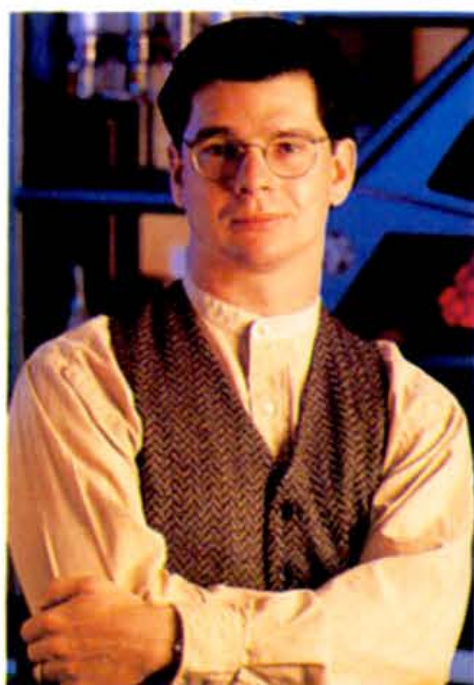
Nog overcome his problems.

There were viewers watching DEEP SPACE NINE that don't understand Vic Fontaine, never did, and never will. But many DS9 fans are able to appreciate Vic and all the other unique and wonderful characters and themes the writers brought to the show. Said Behr, "There are fans that just haven't gotten a lot of it, and fans who have gotten a lot of it, and we are long past being bothered about that. One of the drawbacks I think to DEEP SPACE NINE has always been our desire to take the show in many different directions, and that's just not what people are comfortable with when they watch TV. DEEP SPACE NINE just veers wildly in tone from week to week, and wildly in subject week to week, and I think that is a very uncomfortable place to put the audience in. It asks a lot from them. We chose to leave no stone unturned. That can either be something great, or other people can perceive it as a major flaw, or a drawback."

A few episodes after "It's Only a Paper Moon," Vic Fontaine and the Las Vegas holosuite program returned, for "Badda-Bing, Badda-Bang." Recalled Beimler, "We did 'Badda-Bing, Badda-Bang,' which is about as much fun as you can have with your clothes on. This is a world that Ira really loves. I didn't know much about the Rat Pack, I wasn't an aficionado until Ira over the last couple of years has sort of turned me on to it, as they say. Now I am a convert. We just laughed so hard writing that script. That's a perfect example of how well the staff worked. The staff broke the story to-

continued on page 50

Co-executive producer Ronald D. Moore, whose favorite 7th season was "Badda-Bing, Badda-Bang."



Worf brings Kor along on his own authority. The younger warriors want to talk to him. He tells them all of the great battle at Kaleb Four, against the Federation. When they reach the target, the Ch'Tang sustains heavy damage. With Worf and Martok injured, a disoriented Kor assumes control, and confusedly orders continued attacks on Kaleb Four. Worf and Martok recover in time, and they barely get away. Kor leaves the bridge in disgrace.

Martok and some of the younger Klingons taunt Kor in the mess hall. Martok admits to Worf that he did not enjoy his moment of triumph over Kor, who has been relieved of duty.

Jem'Hadar ships are in pursuit of the Klingons, and will overtake them before they reach Federation help. The Klingons plan to have one ship stay behind and knock the Jem'Hadar out of warp long enough for the rest to get away safely. Worf is the logical choice to lead this suicide mission. Kor knocks out Worf and takes the ship himself. As the other Klingons speed away, they watch a single ship against the Jem'Hadar. They assume Worf has succeeded, until he reaches the bridge to tell them of Kor's actions. How did Kor do it? He dies a hero, as the Klingons sing.

See "The Making of 'Once More Unto the Breach,'" page 48.



John Colicos returns as Classic Klingon Kor, seeking Worf's aid in finding an honorable place in the war in "Once More Unto the Breach."

"Now, you listen to me Quark, because I am only going to say this one time. I care about Nog and every soldier under my command. Understood? Every, single one."

—Captain Sisko

## THE SIEGE OF AR-558

★★★1/2

11/18/98. Production #558. Stardate unknown. Written by Ira Steven Behr and Hans Beimler. Directed by Winrich Kolbe.

The Defiant crew gets ready to make a supply run to a planet behind-the-lines. Bashir has Vic record songs for the troops. A nervous Quark, sent by the Grand Nagus, goes along. Once the Defiant arrives at AR-558, Sisko, Ezri, Quark, Nog, and Bashir beam down. They are attacked immediately, by Federation phaser fire.

Lieutenant Larkin (Annette Helde), the highest commanding officer left, orders a cease fire. Instead of the mandated 90 days on the front lines, these troops have been on the planet 5 months without relief. Only 43 of the original 150 soldiers remain. They have been attacked repeatedly by the Jem'Hadar because they are holding the largest Dominion communications array in the sector. The Jem'Hadar also left behind "Houdinis," mines that appear at random out of subspace and explode.

Kellin (Bill Mumy), an engineer, has not been able to find or remove the Houdinis. Ezri uses her previous hosts' skills to help him. Nog is ready to fight, and Quark is horrified at what he sees. Vargas (Raymond Cruz) finally allows Bashir to treat his many medical problems, and is as jumpy



and angry as Reese (Patrick Kilpatrick).

When the Jem'Hadar arrive, Sisko is determined to hold the compound. He sends Reese, Larkin and Nog out to scout the Jem'Hadar. They find the enemy, but Larkin is killed and Nog injured. Bashir treats him, but he loses a leg. Ezri and Kellin are able to materialize and then move the Houdinis, which kill a lot of the oncoming Jem'Hadar. In the final bloody battle, as Vic's music plays, the Jem'Hadar attack. At the end, Kellin and Vargas are dead, and Bashir is injured. When the Defiant returns, along with the U.S.S. Veracruz and reinforcements, only Sisko and Reese are able to walk away. Worf says, "This was a great victory, one worthy of story and song." Sisko says, "It cost enough."

Trivia note: This is Bill Mumy's first STAR TREK appearance, although he is well known to genre fans from the original LOST IN SPACE television series, as well as BABYLON 5.

This excellent episode showed DEEP SPACE NINE viewers the very ugly and real side of war. The consequences of the loss of Nog's leg will be explored in "It's Only a Paper Moon." See "The Making of 'The Siege of AR-558,'" page 56.



Quark and Sisko face the bitterness of war as Rom loses his leg in "The Siege of AR-558," a bracing look at the reality behind Trek fantasy.

"Nerys, open your heart to me. We are bound together by destiny." —Dukat

**COVENANT** ★★1/2

11/25/98. Production #559. Stardate unknown. Written by René Echevarria. Directed by John Kretchmer.

Kira gets a visit from an old friend from the camps on Bajor, Vedek Fala (Norman Parker). He tricks her into a transport to Empok Nor. There she finds a community of Bajorans who worship the Pagh-wraiths. Their "Master" is Dukat.

Dukat uses everything to try and convince a naturally suspicious Kira that the Pagh-wraiths are the true Gods of Bajor. The Prophets cast out the Pagh-wraiths because they wanted to help the Bajoran people. When the Pagh-wraith possessed him, he felt their love and became a changed man. He is now their Emissary.

Kira meets a couple, Benyan (Jason Leland Adams) and Mika (Maureen Flannigan), the first allowed by Dukat to have a child. When Mika's child is born, the baby is half-Cardassian. Dukat says it is a sign that the Pagh-wraiths have blessed them. Kira guesses the truth, that Dukat is the baby's father. Dukat tries to kill Mika before she tells anyone. When he realizes he is trapped, he tells his followers they are all to shed their corporeal bodies and join the Pagh-wraiths. He will give them poison. At the last second, Kira is able to prove that Dukat was going to let them all die, but not kill himself. He also admits that he fathered Mika's baby. Dukat flees, and the rest are rescued by the Defiant. A shaken Kira tells Odo that Dukat has changed. He may have actually either seen visions from the Pagh-wraiths, or at least believes that he has had them. Either way, he is more dangerous.

# STAR TREK DEEP SPACE NINE

## KLINGONS AT WAR

*Ron Moore on writing battle epic  
"Once More Unto the Breach."*

By Anna Kaplan

When Ronald D. Moore started writing "Once More Unto the Breach," he thought it would probably be the last time he wrote a big Klingon show. On THE NEXT GENERATION, Moore had brought the Klingon Empire to life, from "Sins of the Father" in which the Klingon homeworld was first seen and Worf learned of his brother Kurn (Tony Todd), to "Reunion" which introduced Gowron (Robert O'Reilly) as the Klingon leader. In "Redemption I and II" Moore delivered the Duras sisters, B'Etor (Gwynyth Walsh) and Lursa (Barbara March) who also appeared in STAR TREK: GENERATIONS, which was written by Moore and Brannon Braga. Once Moore got to DEEP SPACE NINE, he wrote more Klingon episodes, "The Sons of Mogh," and "Soldiers of the Empire," among others.

Kor (the late John Colicos), the first

Klingon ever seen, in the original series episode "Errand of Mercy," returned to TREK for the DEEP SPACE NINE episodes "Blood Oath" and "The Sword of Kahless." Kor had been friends with Curzon and then Jadzia Dax. "Once More Unto the Breach" looked like the last Klingon episode for both Moore and Colicos. Moore explained, "I saw it as probably the last big Klingon show I was going to do. We had talked about bringing Kor back for an episode. We were back and forth about whether we were going to kill him or not. Early on we latched onto the idea that he was a rival of Martok's, which seemed like a good place to go with the character. It wasn't until we were breaking the show, or until the teleplay that we decided on the blueblood versus the commoner as an element of the rivalry, which made sense, because of the way the actors play the character. Kor just plays it more like a man of high birth who is an aristocrat and has that kind

John Colicos returns as Kor, Classic TREK's original Klingon in seventh season's "Once More Unto the Breach," as the legendary warrior joins Worf and Martok in a Bird of Prey fleet raiding Dominion targets.







Michael Dorn as Worf in "Once More Unto the Breach," troubled by Martok's callous treatment of Kor, the aged but fabled Klingon warrior who seeks Worf's help in finding for himself an honorable role in the war with the Dominion.

of haughty attitude. Martok feels like the guy from the lower family who's fought and scratched his way up to the top. It seemed like a natural chasm between the two."

In the episode, J. G. Hertzler as Martok tells the story of how Kor prevented him from becoming an officer because of his low birth, something Martok would never forgive. And when Kor asks Worf for a way to join the battle and finish his life as a warrior, he comes into conflict with Martok. Said Moore, "The scene where J.G. goes on about his past and why he doesn't like Kor, and what it was like to get crossed off the officers list is wonderful. I think the scene where Kor is in the mess hall, and Martok comes in and is baiting him and Kor doesn't say anything for a long time is just great. I think it's heart-breaking. I think it is a difficult scene to watch because you like both characters. Martok gets really nasty with him, and it's not usually a place that you go with a heroic character like Martok, to really let him get nasty and petty and twist the knife in the old man. I thought it was a great scene."

Moore continued, "At the end, I know some people have questioned whether we should have seen the battle with Kor. It was an internal debate too. Hans Beimler I know felt strongly that we should go see something. He wished we could have seen Kor fighting off the Jem'Hadar at the end. That's one of those difficult choices that you have to make as a writer and a producer. I think, given the chance to do it again that I would have played it the same way. It wasn't worth the money that it would have cost us to deliver a spectacular enough fight to justify doing it. You would have had to amp the drama up again, and spend more

screen time, and blow a lot of money in doing it. It works the way it is. It is effective. They talk about it off camera. You never see him do it and you don't know how he died, which to me reflects back to the teaser and Davy Crockett. You don't really know how he died, and the legend is bigger than the specifics of how it went down. I think I would have stuck with it the way it is."

As the episode played, there were, in fact, some battle scenes and images of Birds-of-Prey before the final battle, which was played off-screen. Visual effects supervisor Gary Hutzel, along with coordinator Judy Elkins, handled the effects for "Once More Unto the Breach." Hutzel has developed his own way of creating space ships in the CGI environment. Using LightWave 3-D, he programs separate passes for the ships, just like he did using motion control photography, and then combines them in the digital environment. Explained Hutzel, "This is the first show that we extensively used CGI ships. I think we had a total of 16 spaceships in this show. All were done in LightWave, in the CGI environment using the techniques that I described, doing the programming with Paul Maples, and breaking out the ships in much the same way that we have done for motion control over the years. In other words, separate mattes, separate beauty pass, separate lights, and printing them in the Inferno, in order to get the traditional look that we are used to seeing on STAR TREK. All of the ships in this show are CGI. The foreground, the environment is entirely a miniature, complete with little people down there in the foreground, that are hard to see there in the shadows."

Moore did have one regret about the episode. He said, "The mistake I think I

**“Some people questioned whether we should have seen the battle with Kor. It was an internal debate, too. That’s one of the difficult choices you make.”**

—Writer/Producer Ron Moore—

made was I didn't give Worf enough to do. He's in the show, he's in on all the action, but it is definitely the story of Martok and Kor. I didn't really give Worf enough to justify his presence in the show. I should have thrown more of the dynamic onto him and made him have to carry a little bit more of the load. The scenes are so great with the other two characters, but Worf isn't really absolutely

necessary to tell that story. I could have told that story with just Kor going off onto Martok's ship for an episode, and played it almost virtually the same. So that I regret."

Even so, the episode was one of Michael Dorn's favorites. He said that he usually calls Moore after he sees the script and wants changes made. But, he said, "This time, the script was so perfect I didn't want to call him. I said, no, I don't want to screw with it, even though I want some more of this, and I want some more of that, and my character this, that, and the other. I just couldn't bring myself to call because it was such a perfect script."

Moore was not completely done with the Klingons. He scripted the changing of the Klingon guard in "Tacking Into the Wind," when Worf kills Gowron and makes Martok the new Klingon leader. □

The Bird of Prey Ch'Tang under Kor's command sustains heavy damage while strafing a Dominion target, CGI effects supervised by Gary Hutzel.





This episode establishes some important points about what has happened to Dukat, and what the Pagh-wraiths seem to be up to. How the Bajorans could come to the cult, and trust Dukat, was not well-established. Kira should have killed Dukat.

Said Echevarria, "I don't think we quite invested enough in the cultists, or saw what they were getting out of it. I don't think the Bajorans came off three-dimensionally enough. You can infer many things about where these people are coming from, but it was hard to sell that they were broken in some way. Originally Dukat wasn't sincere in his belief. He wanted to use the fact that he had been touched by a Pagh-wraith to bring some Bajorans into his life and recreate a fantasy world where he was in charge of Bajorans again. The real discovery in the writing process was deciding that he was indeed sincere, and that he had been touched. He still has a dark twisted soul, and twisted, love-hate relationship with the Bajorans. At the end, when he is sending them to their maker, a part of him is sincere. On the other level, of course, there is some dark need of his to continue to punish these people. I hope that that decision to make him sincere really pays off. On some level he is."



Dukat (Marc Alaimo) holds the half-Cardassian baby in "Covenant," seeking to establish a new religion by worshipping the Pagh-wraiths.

"I don't want to go back to my quarters. Actually, I don't want to go back to my life." —Nog

#### IT'S ONLY A PAPER MOON

★★★

12/26/98. Production #560. Stardate unknown. Story by David Mack and John J. Ordover. Teleplay by Ronald D. Moore. Directed by Anson Williams.

Rom, Leeta and Ezri go to meet Nog, returning from the hospital after the loss of his leg during "The Siege of AR-558." He is on medical leave, and waves off a hero's welcome to go to his quarters alone.

Ezri and Bashir both try to help him. He says he feels physical pain walking on his new, artificial leg, and needs a cane. He doesn't want to talk about it. After a fight with Jake, he goes to Vic's program in the holosuite, to listen to the songs Bashir played on the front lines. Vic, it seems, knows just what Nog needs, an escape. Soon he is comfortably living with Vic, who is now "on" 26 hours a day for the first time. Nog helps Vic with the books, and the customers, spending his off hours watching old westerns like SHANE on television. Even Vic realizes Nog must eventually leave the holosuite. He slowly weans Nog off the cane, but finally has to turn his own program off to get Nog back into the real world. Vic convinces Nog to face life, despite the risks. Nog understands, and repays the favor by arranging to leave Vic running all the time.

This surprising and touching episode featured two recurring guest cast members, who both carried off their parts very successfully. The music



Vic's transforms into a sleazy strip-joint and casino in "Badda-Bing, Badda-Bang," a surprise in the Holosuite program to keep viewers from being bored. The DS9 crew must kick out the mob to get it back.

gether. That's a really tough thing to do, to do a heist picture, and also do a period piece, and also make it a STAR TREK, and also give it the holosuite twist, and all of those elements. The story broke as a group, and everybody's talents, everybody's abilities came into play. When you have a good, solid structure like that, then you can concentrate on the dialogue. Even though we did make some changes and reworked some things, we had the basic plot structure. Conceptually we knew exactly what to do, and that was really fun."

In the episode, the Deep Space Nine crew has to save Vic from the mob. They all finally convince Sisko to accept Vic, and they pull off a heist to chase a mobster out of Vegas. Said Behr, "Badda-Bing, Badda-Bang" was one of those gifts to myself. I thought it did exactly what I wanted that show to do. It turned out to be the last episode before we started to run for glory, the last ten episodes. It was the last time to just have pure fun. It was a very difficult show. I don't think the fans of STAR TREK really realize just how difficult a show like 'His Way' or 'Badda-Bing, Badda-Bang' [is]. They think that 'Far Beyond the Stars,' 'The Visitor,' a very socially conscious show or a show of a very sensitive drama, those are the shows that are the toughest to do. But in a series like this, to do light, successful, humor, romance, is incredibly hard on every level. Not just the writing, but just

**"Ira took the characters in remarkably interesting ways. If I had to do it over again, I would've done [earlier] what they did this year. I would've killed the Dax host."**

—Co-Creator Michael Piller—

production-wise and everything. I think part of the reason that we love them so much is because we know just what kind of sweat and blood went into them, to make them seem so fluffy and light and clever, whenever they are working, those qualities."

At the end, Avery Brooks, who is a very talented singer, duets with James Darren. Laughed Behr, "That's

just something we wanted to do. We figured, we are running out of time. We better get everything we wanted to do with STAR TREK done. I always wanted to have Avery sing. If Avery wasn't cool with doing it, he would not have done it. We wouldn't have asked him to do it. In a way, having the Captain sing with Vic is our way of validating that character. If the Captain can accept him, goddamn it, so can you."

"Badda-Bing, Badda-Bang" was a very expensive episode to film, and also became

continued on page 55

The heist in "Badda-Bing, Badda-Bang," as Odo morphs his arm into one holding a suitcase as Nog prepares to stash the cash.





# BOOK ENDS

# STAR TREK

# DEEP SPACE NINE

*The pilot foretold Captain Sisko's evolution into a higher life form.*

By Anna Kaplan

When executive producers Rick Berman and Michael Piller created the pilot for DEEP SPACE NINE, they did what they needed to do to make a unique and compelling beginning for a new series. They did not know for sure what journey that show would take. The two-hour pilot "Emissary" provided fertile soil for what would eventually become a seven-year, epic story, culminating in the finale "What You Leave Behind." The pilot served as the underpinning upon which everything else was built. The finale gave answers for questions raised at the beginning of the series, others raised later, and resolution of many character and story arcs.

Explained Rick Berman, "Because we had THE NEXT GENERATION on the air, we knew we had to do a show that was not going to be spaceship bound. We just didn't want to have two ships flying around in the Alpha Quadrant at the same time. We wanted to make it a space station show, which was completely different in concept than the previous two STAR TREK series. Mike Piller and I felt very strongly that we didn't want to break [Gene] Roddenberry's rules about 24th-century humanity and their lack of bickering and pettiness. We would be able to provide that kind of conflict by having a number of our characters be non-Starfleet characters. We introduced characters like Kira and Odo and Quark, who could do a lot of bitching and moaning in very contemporary terms, and be much closer to 20th-century human beings, because they were

not members of Starfleet. We take a group of Starfleet officers, put them in an inhospitable environment, as opposed to a squeaky-clean U.S.S. Enterprise environment, and put them in a very tactically important spot in the galaxy, of a wormhole that was an opening to the Gamma Quadrant that had all kinds of repercussions. We added some religious, spiritual, mysterious connotations with the beings that seem to exist within the wormhole. Then we put together a cast of characters that would be a mixture of Starfleet and non-Starfleet in a

After seven years on the air, Brooks made Sisko unique among the Captains of Starfleet in a series destined to be discovered and appreciated anew now that it enters reruns.



Avery Brooks as Sisko with son Jake in "Emissary," a different kind of STAR TREK captain.

Cardassian environment that was kind of uncomfortable to everybody. It was a little edgy, and it was a lot different."

Before that idea actually became reality, the actors had to be chosen, which also shaped the direction of the series. Continued Berman, "When you hire actors to play these roles, everything changes a little bit, because the actors bring a great deal to the characters. They cause the writers to change, and they develop things of their own, and they bring the characters to life. You have to be very open-minded when you create a television series, to allow the actors to bring something to the parts that you maybe didn't expect. Some of them brought an amazing amount of artistry to their roles."

Casting Avery Brooks as Commander Sisko proved central to the process. Noted Berman, "I think Avery is a very complex and fascinating man. He was certainly not exactly what we expected when we created the role. We conceived somewhat of an angst-ridden, Starfleet officer who had lost his wife. We were not decisive about it being a black. We read hundreds of actors, and Avery came in and blew everybody away with his performance. He was a very singular and interesting character."

That made the Sisko family an African-American family, with the relationship between Ben and his son Jake a key part of the series from the pilot on. Noted Berman, "I think that the relationship between Sisko and his son was a relationship that was very important to Avery, and I think it really showed. I think it was one of the most unique and tender couplings that we





**Nog arrives at the station, greeted by everyone at the airlock, after losing his leg in the bloody siege of AR-558, in "It's Only a Paper Moon."**

reflected Nog's internal journey. Taken together with "The Siege of AR-558," the two episodes make a powerful statement about the reality of war.

See "The Making of 'It's Only a Paper Moon,'" page 61 for writers' comments.

**"How dare you come in here and tell me how to be a mother."**

—Yanas Tigan (Leigh Taylor-Young)

## PRODIGAL DAUGHTER

★★

1/2/99. Production #562. Stardate unknown. Written by Bradley Thompson and David Weddle. Directed by Victor Lobl.

O'Brien disappears, apparently on a secret trip to find the widow of Bilby, a man O'Brien felt responsible for getting killed during an undercover Orion Syndicate operation (last season's "Honor Among Thieves"). Ezri's family, the Tigan's, operate a mining facility in New Sydney, where Mrs. Bilby lived. Sisko insists Ezri visit her family and try to find O'Brien.

The Tigan family consists of a domineering mother, Yanas (Leigh Taylor Young), an artistic brother, Norvo (Kevin Rahm), and a pushy sibling named Janel (Mikael Salazar) who is helping run the mine. It is soon clear why Ezri doesn't visit home much.

The two plots collide as Ezri finds O'Brien. Mrs. Bilby has been murdered, the Tigans are involved with the Orion Syndicate, and the sensitive Norvo is actually the killer.

Noted Behr, "'Prodigal Daughter' is probably one of my least favorite shows of the season. We should have done that show better. That was a character-based show. The script really never came together as well as it should have."

Added Moore, "Ezri's family is involved in the Orion syndicate and they are Mafiosos, in essence. She was going to be the Michael Corleone of the family. Rick had a lot of objections to it. It

**Nicole deBoer as Ezri visits her mother Yanas, played by Leigh Taylor Young, in "Prodigal Daughter," a view of Dax's unsavory family.**



had. It was a father-son, 24th-century relationship that I think meant a great deal to a lot of the fans. A lot of that had to do with Avery, because of his strong feelings towards his own children and the almost adopted nature of his relationship with Cirroc, which was a very intense and lovely thing."

Later, viewers met Sisko's father, played by Brock Peters. Sisko eventually married Kasidy Yates, played by Penny Johnson, creating an entire African-American family in this STAR TREK future. Berman called it, "an African-American extended family that was not even close to stereotypical. Also with his relationship with Kasidy over the last years, you had another African-American in the mix, and they were a very complex and believable quartet."

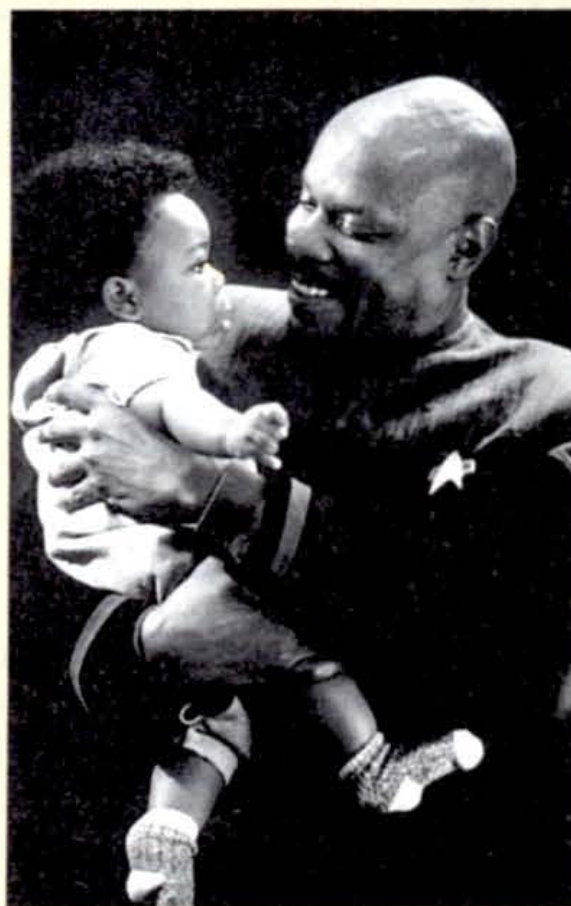
The many qualities of the pilot drew Brooks to the show. He said, "I do feel strongly that what is best about this show is the story—that's what attracted me to the series in the first

place. The strength of the pilot episode 'Emissary,' in which a single human being must defend all humankind against some other intelligence in the universe, was especially appealing. That the human being selected is a person of color says a lot about the spirit of this entire series, and gives hope to children of all races that they can affect positive change, both in their lives and in the lives of others."

In the pilot, we learn that Deep Space Nine was built by the Cardassians during their Occupation of Bajor. After the Occupation, the Bajorans asked the Federation to staff the station. Starfleet sends Commander Sisko, a widower caring for his teenage son Jake. Other Starfleet officers include Chief O'Brien, Dr. Julian Bashir, and Lieutenant Jadzia Dax, a Trill. Sisko's first officer, Kira Nerys, is a Bajoran ex-terrorist. The chief of security, a shapeshifter named Odo does not know where he comes from. A Ferengi named Quark owns the bar. The potential conflict is complicated further when the first known stable wormhole, which leads to the Gamma Quadrant, opens near the station. Inside the wormhole, Sisko meets its inhabitants, the Bajoran Prophets, their gods. He must

**"What Michael and Rick came up with in the pilot of DEEP SPACE NINE, what was going on there, in my mind were the instincts of great storytelling."**

—Producer René Echevarria—



**"Children of Time:"in the finest tradition of STAR TREK, Brooks' Sisko gave brown children a vision of their own future.**

others. At the end of the show's run, the writing staff was under the supervision of executive producer Behr, with the help of co-executive producers Moore and Hans Beimler, co-supervising producer Echevarria, and executive story editors David Weddle and Bradley Thompson. All contributed building blocks to the ongoing story.

Said Echevarria, "What Michael and Rick came up with in the pilot of DEEP SPACE NINE, in my mind, were the instincts of great story telling. Michael did not know what it meant that Odo didn't know where he was from. His instincts told him, that can be mined. This whole Emissary thing, I think for Michael, it was just an interesting thing to him. What some people call God in the STAR TREK universe, others would just call an alien. That was an interesting theme to him. He just threw all these things in the mix, I don't think with an idea of ultimately where it was going. Little by little we started to develop those stories."

Odo found his people, and they turned out to be the Founders, a race of changelings in the Gamma Quadrant who hate solids and have built the Dominion to keep solids in line. That discovery eventual-

explain all linear, corporeal existence, including his own, to these aliens, who do not understand time. As he tries to show them, they teach him that he is not living linear time himself, not able to recover from the death of his wife. As he is healed, the wormhole aliens learn, as Sisko leaves the wormhole as their Emissary. The Bajoran people have been waiting for him to come out of the celestial temple as their spiritual leader. Thus, the series was born.

The writer/producers and actors built from there. Ira Steven Behr, involved with DS9 from the beginning, became executive producer during the second season, and midway through the third season Michael Piller stepped back to work on VOYAGER, eventually becoming a creative consultant for DS9. Ronald D. Moore and René Echevarria moved over to DS9 after THE NEXT GENERATION ended. Others came and went over the years, notably Peter Allan Fields, and Robert Hewitt Wolfe, among



ly led to the war between the Dominion and the Federation. Ongoing tension between the Cardassians and the Federation, and Bajor created many plot lines, including a feud between Gul Dukat and Sisko. It would also join the Cardassians with the Dominion, an ill-fated alliance. Worf joined the stations crew fourth season, bringing the Klingons into the picture. More threads were added to the tapestry.

Surprisingly, a key element in the pilot blossomed into what turned out to be Sisko's fate. He did not come to DS9 by chance, but was rather chosen by the Prophets to join them, which he does at the end of the finale. This spiritual, religious journey made by Sisko took all seven years to develop. Noted Echevarria, "In the later half of season six and in this season, we've paid a lot more attention to the whole Sisko story. There was no master plan, but it was always an organic process of building it step by step and trying to be truthful step by step."

Echevarria has always been interested in the stories about the Emissary and the Prophets. During these episodes, facts were established about the Prophets and the Pagh-wraiths, and Sisko eventually started to gain a level of comfort with his role as Emissary. Echevarria noted, "I always had a particular fascination with those, and I actually did uncredited work on almost all the pivotal ones since I have been here. 'The Other Emissary,' was an uncredited rewrite. I also worked with Hans Beimler on 'Rapture.'"

Echevarria helped develop the concept of the Pagh-wraiths, the evil adversaries of the Prophets while re-working "The Assignment," a freelance script by Weddle and Thompson that called for Keiko to be possessed. "We had no idea that it would eventually dovetail and become such an important part of the whole story," said Echevarria. "It was just the needs of that story trying to make this alien part of the fabric of Deep Space Nine. It's funny how things grow. It's been very gratifying to me to see this happen. Sisko's mother, I think really answered a lot of questions that go all the way back to the pilot. In a way, you could have ended Sisko's story there. That was the ultimate thing that he learns about himself, and it doesn't even need to go much beyond that, that he is Hercules. He becomes their champion in this ultimate battle. That was indeed his ultimate purpose. They needed a man, they needed to make a man. It's very Greek. It has nice resonances. 'The Reckoning' was another one that I worked on with David and Bradley. Sisko should be the last person to give up the faith, the only person who doesn't give up the faith, the one who believes to the end, the last great believer and the last one who trusts. To really drive that home we came up with the idea that it's Jake, and will he sacrifice his son? Was it Abraham, God asking him to kill his son? Those were the resonances there. If you asked me [that first



Sisko studies the image of his mother Sarah, revealed to be a Bajoran prophet in seventh season's "Image in the Sand," setting-up Sisko's transformation into a god in series finale "What They Leave Behind."

year] if we were going to pull it all together, I didn't know that we were going to, and I feel like miraculously somehow in the final two hour, basically accomplishes everything we set out to accomplish."

The writer/producers of DS9 feel that Captain Sisko being descended from a Prophet, or a wormhole alien, as was revealed at the beginning of season seven, is completely fitting. Said Beimler, "That Sisko's mother was a wormhole alien is to me the stuff of science fiction and what separates that character and distinguishes him from any other Starfleet captain that we have ever built a series around. Jean Luc Picard, his heritage is very grounded in Earth. James Kirk is quintessentially American. This is a guy with a difference. I think Avery Brooks is a different man, and a different actor from all these other people, and I think that's important. His heritage is different. He's a black man, and he brings a whole different perspective to the role. I think he's done that very successfully and distinguished himself admirably."

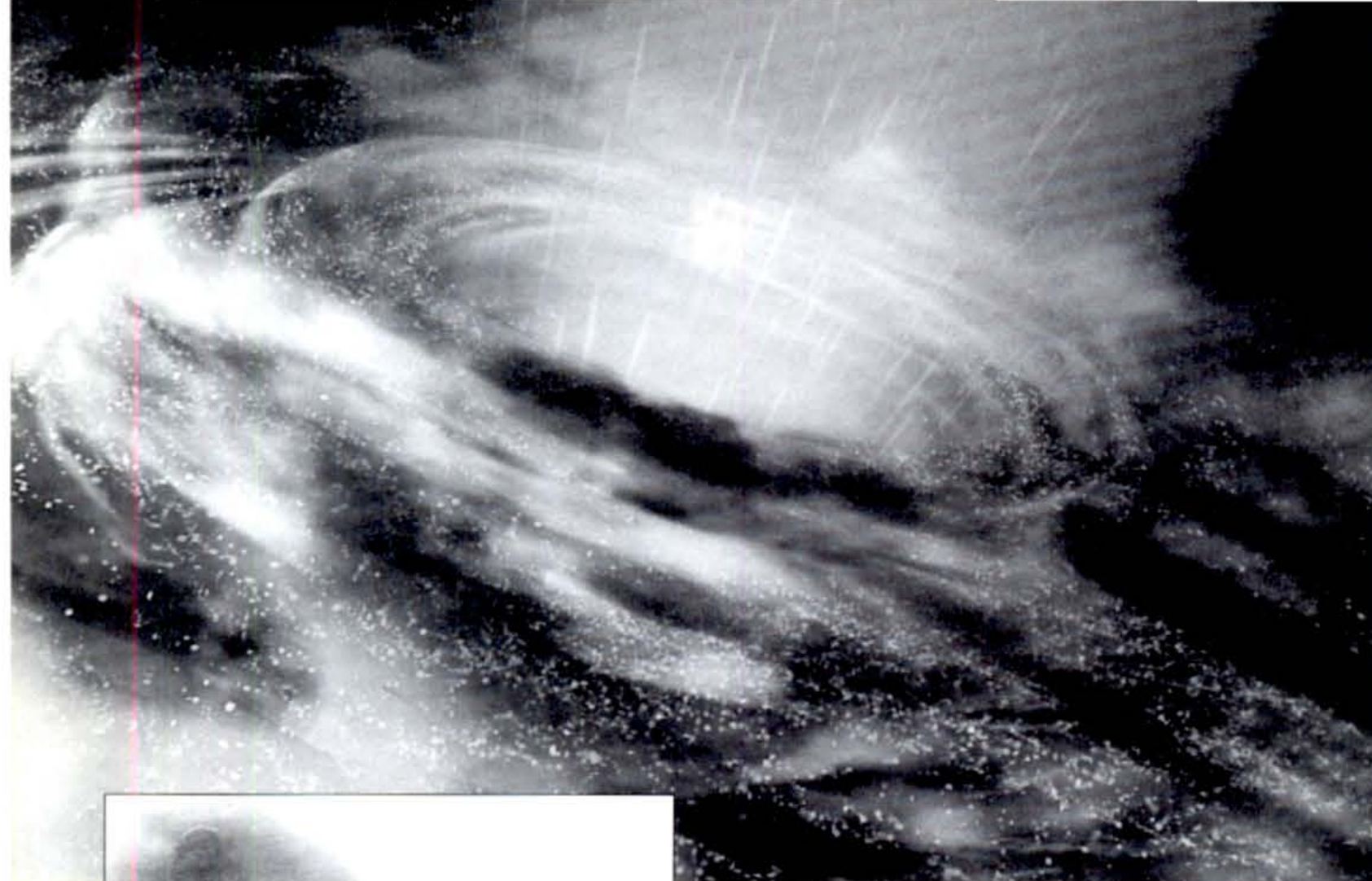
So, how to end this saga, of this Captain, this Emissary? Even though the finale and the shows preceding it wrapped up a lot of other plot points, DEEP SPACE NINE started and ended with the actions of Benjamin Sisko and how they affected the people around him. Not only the writer/producers, but the fans, the studio, and of course Avery Brooks were all concerned about his character's fate. Noted Beimler, "We have two other captains that have existed before DEEP SPACE NINE, Captain Kirk, whose fate we know from the movies, and Patrick Stewart, Picard, we know how that ended because they were going to go on to do movies. We are not going to go on to do movies for sure. We don't have that guarantee. Also, if there is anything I will say



about Ira is that he likes to do the unexpected. I don't think anybody expected us to turn Sisko into a new life form. Yet, when you think about it, that seems like the perfect STAR TREK ending. For years we have introduced elements that other STAR TREKS have shied away from, religion, spirituality. We like the arguments about whether this is religion, or whether the Prophets are Prophets or whether they are wormhole aliens. Those to us are the essences of good science fiction. To have him join the wormhole aliens, at the very end, seemed to us like something pretty spectacular and pretty irresistible. To move the whole show from one about the war to a higher plain of reality, to a different reality in which things are good and evil, played themselves out in a final confrontation, one on one, Sisko against Dukat, each representing the elements that we have discussed throughout the series, of good and evil, seemed just too rich and irresistible a sequence not to do.

"It tied up the Prophets and the Pagh-wraiths, and the wormhole aliens, and the wormhole itself, and why Bajor, and why he had been made the Emissary. It seemed to really track his storyline. As a Starfleet cap-





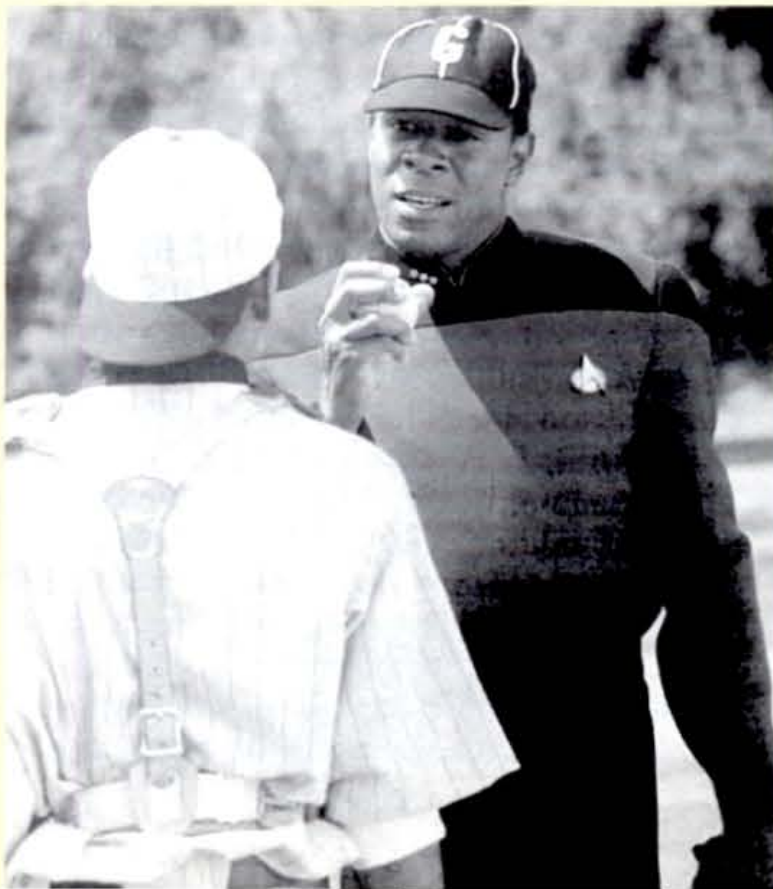
The wormhole as celestial temple. Inset: Joining the non-corporeal Prophets, Sisko bids adieu to Kasidy in the finale.

tain he is instrumental in winning the war. But captains get assigned to new things. What we needed was to end this series on a higher metaphysical level, and that seemed to give us that. The beauty of the ending is that it is a definite statement about what happens to the Captain, but it doesn't rule out any possibilities. He could come back. The telling line is in the final scene with Kasidy, when he talks to her the last time. He's already a wormhole alien. She comes, and she is scared, and she says, 'You're leaving. This is the sorrow you talked about. Will you be back, or when will you be back?' He says, and this is it in a nutshell, 'I don't know. It could be next year, it could be yesterday.' We know he is going to come back. If we ever do a DEEP SPACE NINE movie, or whatever we do with it, Captain Sisko will come back. The question is where and how he could come back. I think that gave us the freedom and the science fiction reality that we wanted, and it did it without inventing new rules, which was important. We had established that the Prophets, wormhole aliens weren't linear, that they operated on different time frames and different planes of existence than we are used to. That needed to be addressed, and I think that has been in the final words."

When it came close to filming those final scenes, and even before, there were concerns that it should be clear that Sisko is not dead or gone at the end. This wor-

ried Avery Brooks in particular. Recalled Berman, "Avery had concerns with his character. It was never decided that Sisko was going to die. It was decided that Sisko was going to be pulled back in to the Prophets for a period of time. Avery thought that there was an element of that, that felt like the character was dying, and also an element of that, that felt like the character was abandoning his pregnant wife, which is an African-American stereotype in today's world. I totally agreed with that. What we did was, we came up with a very slight change, basically having to do with his acknowledgement that he needed to stay with the Prophets for a little while to get some good clean Prophet training or whatever, and he was going to be coming back. The line we wrote that I thought fixed things a great deal, as did Avery, was when Kasidy asks him, 'When are you coming back?' He

Trek's Field of Dreams: the Prophets take Sisko back through his life in "Emissary," the pilot's set-up to the series' transcendent denouement seventh season.



**“When a show ends, it’s different than thinking about the show ending. Avery’s very aware of the lack of starring roles for African-Americans, heroic, starring roles.”**

—Exec producer Ira Behr—

says, 'It could be a year, it could be yesterday.' We all know that being with the Prophets is kind of a non-temporally linear thing, and that he was in a position where he was definitely coming back. No matter how long he was going to be there with them, he was going to be back soon. That solidified his commitment to her and to the child, and it met with

no obstacles by anybody here, so it was an easy fix."

Behr looked at it this way, "The only change that wound up being made was one line of dialogue got added. But I think there were some fears that what the audience was going to come away with was that Sisko was dead, and that was never the intention. I guess everyone's point of view was that the audience was not going to look at it as deeply as we looked at it, and would just take things at face value, and say he is dead, which is not the point that we were trying to make. I think that point has been clarified, and the more important point, is I hope easier for the audience to see."

Behr continued, "I think when a show ends, it's different than thinking about the show ending. I think Avery's very aware of the lack of starring roles for African-Americans, heroic, starring roles. I think he didn't want to send a negative message, which is not what we were intending at all. Maybe we were kidding ourselves, but it was not what we were thinking about at all. Killing Sisko was not the point. It's really a transfiguration. It's what we were playing with."

In the final moments of DEEP SPACE NINE, Kira and Jake stand on the Promenade and look out a window at the wormhole, where Sisko now exists. There is a certain symmetry between the pilot and the finale, between Benjamin Sisko's first journey into the Celestial Temple and the last one the audience sees. Kasidy and Jake, and indeed the station itself, will wait for his return. Will he return? Will audiences see him again as Captain Sisko? Laughed Beimler, "Why not? Why wouldn't he be a captain. You don't lose your rank when you become a new life form." □





Julianna McCarthy as Mila, Garak's former housekeeper on Cardassia Prime, who shelters him along with Kira and Damar, leading to a popular revolt among the people in season seven's "The Dogs of War."

very popular with the brass at Paramount. The producers meant it to air as the last episode before the final ten, intense hours of DEEP SPACE NINE. Instead, it got moved into an earlier spot so it could be seen during February's television ratings sweeps period. "Inter Arma Enim Silent Leges" aired as the last stand alone episode. Said Moore, "When we were looking over the season, we said 'Badda-Bing' was going to be the last stand-alone episode. That shot of them coming down the Promenade is wonderful. Singing 'The Best is Yet to Come' at the end, that was literally going to be the song before you begin the ten episode run. The studio wanted to do 'Badda-Bing' before 'Inter Arma' in the air date schedule because they spent so much money on 'Badda-Bing.' It became just such a handsome show that they wanted it in the February sweeps."

After "Inter Arma Enim Silent Leges," an episode about the Romulans, Section 31, and the immorality of war, the march to the end began. The final ten hours fit so closely together than many of the writer/producers had trouble remembering which action appeared in specific episodes. Explained Behr, "It's not what the show was geared to do. It's not the way we were geared to think. The fact that we decided to take this on at this stage of the game, I thought, was quite, quite remarkable, and we certainly went out of our way not to make it easy on ourselves. That's for sure. But that was what we have really done for the last seven years. The show could have been way easier if we wanted it to be."

How did they decide on a ten episode run? An-

swered Beimler, "There are two reasons. One of them is, from 'Penumbra' on, we air consecutive weeks, no interruptions. That, we felt, was important. Before that there was a big interruption. We didn't want to start something, have a big interruption, a bunch of reruns, and then go to the next chapter. That would be asking of the audience way too much. The next thing is, there was a lot to set up, and we felt that there were a lot of stories that needed to come up and be dealt with. By making it that many episodes before the final episode, you really gave the audience the feeling that, you are bringing us something, but this may or may not play out in the final episode. We may solve some of the stories. One of the tricks that we used, was some of the storylines actually solve themselves beforehand, before the final episode. You don't know where we were going completely. I'd like to think we've been very successful at that."

Added Behr, "Hans and I were going to write the final two-hour episode. We knew we were going to write one other episode, show 20 ['The Changing Face of Evil'], and

we thought that was going to be it. But then things kept happening. It was a pretty chaotic time for everyone. People were writing, breaking stories. 'What's going on in yours?' It was the six episode war arc of last season but just magnified and even more difficult. We knew we were playing with the whole enchilada, and there were no more episodes. It was difficult. I think some of the stuff that came out is fabulous, the Dukat [Marc Alaimo]-Winn [Louise Fletcher] stuff, and the Damar-Weyoun stuff,

continued on page 60

Co-exec. producer Hans Beimler, whose favorite 7th year show was finale "What You Leave Behind."



would have been a much better if we would have stuck with that initial premise. The show tried to pick up on the O'Brien thread from last season, because it was a comfortable way to get into the Orion Syndicate. You've got two different shows fighting each other in the end. It's a group failure. We all look back on that one and say, 'You know, we could have done a much better job with "Prodigal Daughter." But it just doesn't work.'

**"This is supposed to be an alternate universe. But their Captain O'Brien seems as nice as our Chief O'Brien...Don't you see? It doesn't make any sense. It's not alternate."**

—Rom

## THE EMPEROR'S NEW CLOAK ★★★

1/30/99. Production #561. Stardate unknown. Written by Ira Steven Behr and Hans Beimler. Directed by LeVar Burton.

Rom tells Quark that the Grand Nagus (Wallace Shawn) has disappeared. Quark is mooning over Ezri, who suddenly shows up in his quarters. He soon discovers that he is dealing with Ezri from the mirror universe, an Ezri who is not a joined Trill, and who also prefers women. The Grand Nagus, who wandered over to the alternate universe to pursue new business opportunities, is being held hostage by the Alliance. If Quark can't get them a cloaking device, the Grand Nagus will die.

Rom and Quark steal Martok's cloaking device and manage to get to the alternate Terok Nor with Ezri. They walk into a firefight, as Bashir shoots a non-holographic Vic Fontaine. Quark and Rom find themselves confused as to who is allied with whom. Ezri, it seems, is a mercenary, at the moment working for the Alliance. The rebels lock up Ezri, Rom and Quark, but they are rescued by Brunt (Jeffrey Combs), who is Ezri's partner, and nice, something else which confuses Rom. Brunt and Ezri take them to the head of the Alliance, Worf has Garak as a minion and allied with the Intendant Kira. Of course Worf intends to kill all the prisoners, Zek, Maihar'du (Tiny Ron) and Quark and Rom anyway, but Rom convinces him he needs to install the cloak. Rom, in fact, installs it so that it shuts down the whole ship when activated. This gives the alternate Defiant time to attack and defeat the Alliance forever. The Intendant escapes, and everyone else heads back to Terok Nor.

See "The Making of 'The Emperor's New Cloak,'" page 72.



The Grand Nagus (Wallace Shawn) and the Intendant (Nana Visitor), pursuing alternate universe profit in "The Emperor's New Cloak."

**"I know exactly what it feels like, to feel the urge, the need to take a life."**

—Ezri Dax

## FIELD OF FIRE ★★1/2

2/6/99. Production #563. Stardate unknown. Written by Robert Hewitt Wolfe. Directed by Tony Dow.

After a night of celebration at Quark's, a young Ensign is found dead in his quarters.



# STAR TREK DEEP SPACE NINE

## THE SEIGE OF AR-558

*A look behind-the-scenes at the making of the seventh season's grim view of the horrors of war.*

By Anna Kaplan

After many years of depicting fantastic battles in space on the small screen, the writer/producers of DEEP SPACE NINE felt it was their obligation to make it clear that war is really ugly. Said Hans Beimler, who co-wrote the script for "The Siege of AR-558" with Ira Behr, "The thing that Ira and I both wanted to do, was to make war as gritty as possible. You can make what somebody called the Gameboy wars, the Nintendo War, too clean and too cute. No-



Bill Mury as Kellin (I) and Nicole deBoer as Ezri, working on a Houdini Mine. Left: Bashir fires his phaser, effects by Digital Muse.



body pays a price. You see ships blowing up, and that is kind of cool. But you don't get the feeling of what a war is. Everybody said it was our SAVING PRIVATE RYAN, but we'd come up with it before we were even aware of what they were doing on SAVING PRIVATE RYAN. It really wasn't that, for us. It was really much more about Starfleet, and what those guys go through, and what it must be like in that time, and how to make that work on a gritty level. I think it was really successful. Rick Kolbe did a remarkable job directing it. Avery

again did a marvelous performance in terms of being the captain in a very difficult situation, and making all of those difficult choices that you have to make under those circumstances."

During the episode, guest cast members died. But the writer/producers also wanted to see someone familiar get hurt, and they decided it would be Nog. Said Beimler, "People pay prices in war. It can't be that clean. People you care about get hurt. We wanted to see that happen. We were determined to make that happen. We talked about it being other characters at different times, but Nog seemed to be the one that we settled on."

"The Siege of AR-558" had a large guest cast. There were many people under Jem'Hadar makeup. But there were also the small band of Starfleet soldiers who had managed to stay alive on the planet up until Sisko's arrival. They included Bill Mury as Kellin, Annette Helde as Lieutenant Larkin, Raymond Cruz as Vargas, and Patrick Kilpatrick as Reese. Kellin, Larkin and Vargas all die during the episode.

Bashir and Nog are both injured, with Nog losing a leg. Only Sisko and Reese walk away from the battle.

Adam Buckner, usually David Stipes' visual effects coordinator, was the supervisor on this episode. To get the gritty, realistic look of prolonged combat was difficult. He recalled, "'The Siege of AR-558' was pretty astounding in that it had the most number of phasers in any STAR TREK show ever. I lost count. I think we did over 200. That was the primary work on that, phasers, probably a week of shooting. We had invisible mines, Houdinis, which were done by Digital Muse.

Brad Hayes and Mark Breakspear put those together, off of John Eaves drawings. It was a lot of work. Everyone on the team has at least one phaser in that show, all being done [digitally] on the Flame or the Inferno. We were going for volume as opposed to delicacy. We had shot a bunch of interactive material on set. We paint in the interactive light when someone pulls a trigger on a phaser. The [digital] artist goes in and paints the highlights, paints the whole environment, the walls, the person's face, as if there is a bright light in front of them, and it lasts for a couple of frames. Because we knew that would be prohibitive to do in such a large environment, we had the pyrotechnics crew come up with a lot of off-screen squibs and flashes, and explosions. We had flash paddles, and I also had two or four, depending on the scene, strobe bars that were off-camera, so there were a lot of flashes and interactive material going on. Then we just put in bulk phasers and Jem'Hadar disruptor [fire], and Houdini mines."

The Houdini mines were supposed to





Raymond Cruz as Vargas glances back in panic as a Houdini Mine materializes just behind him, writer/producers Ira Behr and Hans Beimler making war look as gritty as possible, effects by Digital Muse.

randomly come out of subspace and explode. Kellin and Ezri worked on trying to materialize and use them. Laughed Buckner, "There was a large, hand-held dolly shot for a couple of the sequences in that. We got Ping-Pong balls on little black rods as tracking marks, and laid out probably 25 different tracking marks where the mines should be, measured the distance to the camera, and then had the camera move put in. Then we had to measure and recreate the entire environment with all of the soldiers and all of the debris, and put in the 3-D, CG balls, and figure out how to make them reveal. We also had a ball that showed up in the extreme foreground of one of the soldier's faces that he turns around and sees. We shift the focus from the guy's face, who is in focus, and then rack off into nowhere, where we had the CG ball, and then duplicate the rack focus on the CG ball, which was very interesting. Those shots were big, and for only a couple of moments, we don't really see them for very long. Mark Breakspear came up with the animation for the reveal, at Digital Muse, and did a really good job with that."

Buckner continued, "The physical coordination and choreography of the fight scenes, on what is a surprisingly small stage, and trying to make it look like a large, empty, dark moon, was hectic. But between Dennis Madalone, who is the stunt coordinator, and Rick Kolbe and myself, we got it. We had great response from the actors for that. All of those guys had to deal with little or nothing on the steady shots, where the camera was locked off. There

**“What that story said was, when you're in the middle of war, it's a gritty, death-defying situation. It's not as heroic as we sometimes make it seem on STAR TREK.”**

—Armin Shimerman, *Quark*—

were no ping pong balls out, for reference where the mines were. People had to mimic, pantomime, pretend.”

David Stipes offered praise for Buckner's job. He said, "It was one of those things where Adam clearly had a vision of what it could be and should be, and was willing to take the reins on it. It's probably got the record for the most number of artist-animated,

digitally-animated phasers for any of the STAR TREK shows, literally hundreds of them. It's just a staggering amount of work.”

The work paid off. The battle sequences in the episode were dirty and overwhelming. The cost to Nog was great, and the loss of his leg would be dealt with again in "It's Only a Paper Moon," see page 61. Said Armin Shimerman, who was glad the writers found a way to send Quark out on this mission, "It was a great debate whether they were going to take both legs. They finally left him with one leg, but originally he was going to lose them both. I am also very glad that immediately following that episode we had an episode that dealt with his trauma with having lost a leg. It wasn't just forgotten. If we hadn't have had that subsequent episode, it would have been very much like people facing death with a smile, and there being no consequences. So often in STAR TREK, people get hit with phasers and die, and space ships explode. We sometimes forget there is humanity aboard those vehicles. What that story said was, when you are in the middle of a war, it's a very gritty, death-defying situation. It's not as heroic as sometimes we make it seem on STAR TREK.” □

Surprisingly, he has been murdered by a gun using a projectile weapon. O'Brien, Sisko, Odo, and Bashir put together the facts that he must have been shot by a TR-116 rifle, a Starfleet prototype that could be used in an energy dampening field. The prototype was abandoned, but a Starfleet officer could have accessed the plans and made one. Not only does this rifle fire projectiles, but uses a sighting device that allows the user to see through walls and transport bullets into another room.

The murder upsets Ezri, not just because she knew the young man, but also because she hears the voice of Joran in her head, the murderer who briefly hosted the Dax symbiont. There is another murder, and Sisko asks for Ezri's help in forming a psychological profile of the killer. Ezri performs the right of emergence, allowing Joran (J. McCloskey) to come out and help her. He pushes her to think like a killer, allowing her to find the real murderer on the station.

Former staff writer and producer Robert Hewitt Wolfe wrote the original draft of the script, which was rewritten by Beimler and Behr. Said Beimler, "The fun of 'Field of Fire' was finding the hard edge that we knew Ezri had all along. We knew that she had a side of her that been buried very deep, but she had been playing this kind of confused, fun, intelligent, but ultimately gun-shy person. This allowed us to bring up the side of her that would stay with her from now on. After 'Field of Fire,' that woman was not the same. She now had Joran in the forefront, and she was part killer. That was the goal of that episode, to bring that side out of her, so she could keep that for the rest of the season. Tony Dow directed it. He did, I thought, a pretty nice job. It's a very, very tough task to do an action piece like that on a seven day schedule. I also think 'Field of Fire' had one of the coolest effects that we have done at STAR TREK in years, the rifle seeing through things, and you see it go through buildings. That was a contribution Robert Wolfe made from the very beginning, when he pitched us the story and told us what he wanted to do. Usually that stuff works better in concept than execution, but not this time. I thought the effects guys did a terrific job.”



Nicole deBoer as Ezri wields the deadly TR-116, a Starfleet prototype projectile rifle that sights and fires through walls, in "Field of Fire."

**“If I ever made you feel you couldn't be yourself with me, I'm sorry. I want to know you, the way you really are.”**

—Kira to Odo

## CHIMERA

★★★1/2

2/13/99. Production #564. Stardate unknown. Written by René Echevarria. Directed by Steve Posey.

While returning to Deep Space Nine in a runabout, Odo and O'Brien are discovered by a graceful space-flying creature who comes inside the ship, and morphs. It is another changeling, one of the 100 sent out into the galaxy by the Founders. His name is Laas (credited as Garman Hertzler, J.G. Hertzler). He has been seeking Odo.



# NANA VISITOR

*The husband and*

*By Anna Kaplan*

The seven years of DEEP SPACE NINE turned out to be a very interesting time for Nana Visitor and Alexander Siddig (Siddig El Fadil). Not only did they work very hard and develop their characters, they fell in love, got married and had a baby. Although they were never a couple on the show, the writer/producers did weave the pregnancy into the story. Kira wound up carrying Keiko (Rosalind Chao) O'Brien's baby. At the end of the series, Kira, now Colonel, was left in charge of Deep Space Nine.

After finishing the last season, Visitor was asked how she felt about what happened to her character. She said, "I love it. What my character was doing on the show always meant too much to me. It's like the other actors were a little nervous about me and where my mind was, because I really cared if I got a promotion. I'm very pleased with the way the show ends. Now I am through. After seven years, I'm ready to do something else. But I did that character and I felt really good about it."

Chimed-in Siddig, "The finale, incidentally, is about Kira Nerys. It's her show, it really is. She's the one who does all the goodbyes."

Laughed Visitor, "No wonder I said I was pleased with what happens."

Siddig's character, Doctor Bashir, also stayed on the station with his new love, Ezri Dax. Siddig was not surprised with the way his character developed. He said, "That was the plan from the original get-go. When we first started he was going to start ugly and hopefully get out of it. He was going to start in a straightjacket and work his way out of it, like a kind of emotional Houdini."

Still, shooting those final scenes was difficult. The last day, the cast did the scene in Vic's bar, where everyone is together for the last time. Said Visitor, "Oh my God, it was hard. James Darren comes up to me. I am off camera, and he's singing his song doing his closeup. I'm trying to hold on for his



Visitor as Bajoran Kira Nerys, who was promoted to Colonel and is running the station at the series' end. Below: With Siddig as sci-fi magazine staffers in sixth season's "Far Beyond the Stars," Trek's finest hour.





# TAR TREK DEEP SPACE NINE

## R & ALEXANDER SIDDIG

*wife Trek team on saying goodbye.*



Siddig as Starfleet medical officer Dr. Julian Bashir.

sake, but I am weeping and I just lost it. I lost it a couple of times. It's very, very emotional, a very big deal."

What did they do when they finished the final shoot? Recalled Visitor, "We stood there, because it is traditional to say after every episode, 'And that's goodbye and goodnight to Siddig,' and 'That's goodbye and goodnight to Avery Brooks.' This time the applause was sustained and said everything that everyone felt. It went on forever and we just stood there. Then it was hard to realize that it was all over. It's weird, but very satisfying."

Siddig added, "We can't go back there. It's not our place of work."

Even so, he continued, "I feel great. I feel terrific. I feel really optimistic about tomorrow, and thrilled to pieces. I got a little bit sad when we wrapped it up. I'm kind of excited about what is going to happen. I don't know. Plans. All actors just have

plans. I've got plans coming out of my wazoo. I don't know what is actually going to happen. We'll see what happens when the chips fall. Lots of speculation about what we are going to do. Will we ever work again?"

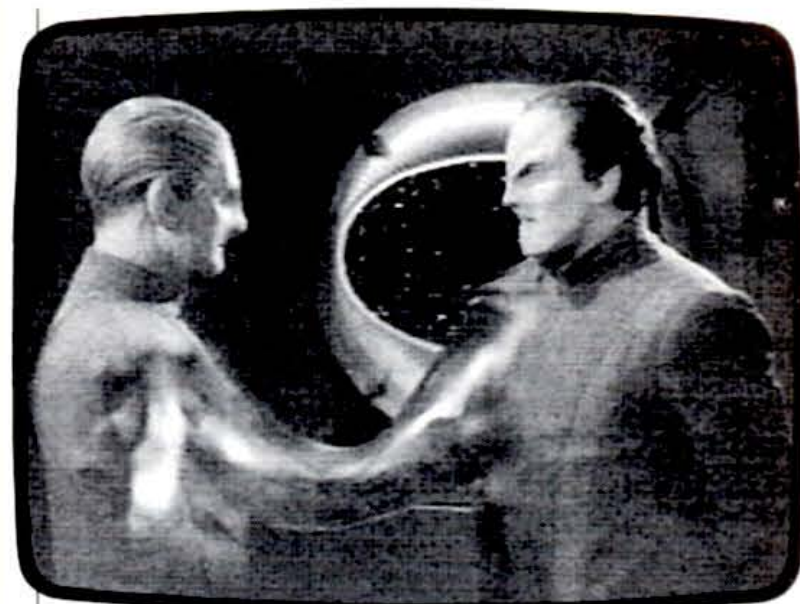
Would he and Visitor like to be at the same job again? Answered Siddig, "If we get the opportunity I'm sure we will. We loved working with each other just now. It's kind of funky, it's kind of strange to work with your wife, but I guess the chicken came before the egg on this particular occasion."

Siddig went on to film the feature *VERTICAL LIMIT*. He plays the leader of a team going to rescue a group of mountaineers who have climbed the world's second highest peak. Visitor returned to her roots, as the character Roxie in the musical "Chicago," in Washington D.C. and Las Vegas.

When asked if she wanted to play Kira again, Visitor said, "It depends. Basically Rick Berman talked me into the job in the first place, and if he told me that it was going to be good, I'd believe him and I'd do it again, because I trust him."

Said Rick Berman, "Actors like Nana Visitor and Siddig were just remarkable."

Ira Behr also wanted to go on record about Visitor, saying, "I do have to take a moment to mention someone who is the epitome of professional, who has never, ever, ever, been anything but a professional, who may not always approve of what we do, but plays their character with total commitment. You'd never guess from watching the performance that there had ever been any second-guessing of the writers. That's Nana Visitor, who I have endless respect for. She is never late; she is never complaining. She is just a real pro. If everyone was like Nana, TV would be a better place to work. I have a galaxy of respect for her, and a universe of admiration. She's just a class act all the way. I am not saying she's the only one, [but] if I had to give out a prize, I guess she would probably get it." □



Odo bids farewell to Laas (Garman Hertzler), one of the hundred shapeshifters like himself that the Founders sent out into the galaxy, in "Chimera."

On the station, Laas confronts Odo at every turn, questioning his relationships with solids, learning about the Founders, and trying to convince Odo that the two should leave together to seek the rest of the 100 after Odo teaches him to link. Laas is suspicious of all of Odo's friends, including Kira. Kira is worried for Odo, afraid she cannot make him happy because she cannot link with him. The others on the station are fearful, and Quark tries to tell Odo that no one is really comfortable with so different a being as a changeling.

Laas, who is able to exist as fire, as light, and as vapor, is literally spread all about the Promenade in a gaseous shape, making some Klingons uncomfortable. When one lunges at him later, his hand morphs into a weapon and he kills the Klingon. Odo is forced to arrest him.

Because she loves Odo, Kira helps Laas escape, and arranges a rendezvous spot for the two shapeshifters off the station. She thinks she is saying goodbye to Odo. Instead, Odo goes to Laas to say his farewells, returning to the woman he loves, and trying to show her his true form.

See "The Making of 'Chimera,'" page 64.

"Tonight, everybody is a winner."

—Sisko

### BADDA-BING, BADDA-BANG

★★★★

2/20/99. Production #566. Stardate unknown. Written by Ira Steven Behr and Hans Beimler. Directed by Mike Vejar.

Miles and Julian are visiting with Vic when all of a sudden Vic's place transforms into a sleazy, strip-tease joint and casino. Frankie Eyes (Robert Miano), an old acquaintance of Vic's has apparently bought the hotel for a Mr. Zeemo (Marc Lawrence). These mobsters move in, and get ready to throw Vic out.

A confused Bashir checks in with his friend Felix, who says that Vic's program has a "jack-in-the-box" surprise, to keep users from being bored.

Sisko gets over his prejudice against Vic (James Darren), joining the fight to save his club and singing a duet in "Badda-Bing, Badda-Bang."





If they want Vic's back the way it was, they have to do it from within the program, by throwing out the mob. Everyone loves Vic. He has changed many lives, and they would do anything to help him, except for Worf, and Sisko, who thinks Kasidy is crazy. It turns out Sisko's objection to Vic's is 1962 Las Vegas, where African-Americans were not welcome. Kasidy tells him Vic's is not like that.

Miles, Julian, Odo, Kira, Nog, Ezri and Kasidy all meet with Vic, to try and figure out how to defeat the mob. They come up with a plan. Mr. Zeemo is counting on his cut from the casino. If they can just steal it, Zeemo will throw out Frankie Eyes, and the program will revert to normal. They practice the heist, each one having a specific task to accomplish. One last problem is how to keep Vic around. Vic promises Frankie he will bring in a high roller, someone who will lose a lot of money, but they are out of conspirators. Sisko arrives just at the nick of time, to join in the heist. Despite all their practice, everything goes wrong, but with a couple of cool moves by the Captain and Kira, they get the money out. Mr. Zeemo finds Frankie short, escorts the lot out of Vegas, and the program reverts to Vic's. At the end, Sisko and Vic, that is Avery Brooks and Jimmy Darren, sing a duet, "The Best is Yet to Come."

The coolest scene ever on a TREK series happens as the group strolls down the Promenade in sixties party clothes on the way to the heist.

Beimler said, "We don't always do cool very well in STAR TREK. We do thoughtful, we do interesting, but cool, really cool, we don't do that often. STAR TREK is more thoughtful, and has more character-driven pieces, and is more science fiction, ultimately, and has more other things to it. That's one of those moments, where that is as cool, and our cast, and Avery, and everybody, looks as cool as you can possibly be."

Said Behr, "It was one of the best-directed shows we have ever done. Mike Vejar did a spectacular job. I thought it was one of the best-cast shows we ever did. I thought Robert Miano and Mike Starr [Tony Cicci] were fabulous in it too. The extras, the sets and the montage editing were fabulous. It was one of the most expensive shows we have ever done. Just look at the camera work on that show, and look at the production values on that show. Of course there weren't a lot of aliens and a lot of space battles. Don't be fooled. That was a tough show."

**"Let's make a deal, Doctor. I'll spare you the ends justify the means speech, and you spare me the we must do what's right speech."**  
—Sloan (William Sadler)

#### INTER ARMA ENIM SILENT LEGES ★★

2/27/99. Production #565. Stardate unknown. Written by Ronald D. Moore. Directed by David Livingston.

Before leaving for a conference on Romulus, Bashir awakens to find Sloan, from Section 31, in his room. Sloan tells Bashir to gather intelligence about the Romulans at the conference. Both Sisko and Admiral Ross agree that Bashir must play along.

**Cretak (Adrienne Barbeau) and Bashir (Alexander Siddig), tortured by the Romulan Tal Shiar as spies in "Inter Arma Enim Silent Leges."**



and then the Damar-Kira stuff, a lot of tasty elements."

Many plots played out during the eight episodes and then the finale. The Breen joined the Dominion, making the war even more dangerous. Dukat, under the influence of the Pagh-wraiths, embarked on a path to bring Kai Winn over to his side and help liberate the evil beings from the fire caves. Damar, fed up with the Dominion, Weyoun, and the Breen, decided to try and save Cardassia. Kira and Garak (Andy Robinson) helped him start a rebellion. Kasidy (Penny Johnson) and Sisko married, despite a warning from the Prophets that Sisko needed to walk his path alone. Ezri saved Worf, and they finally worked out their relationship, freeing her to find new love with Bashir. Odo became ill, and Bashir and O'Brien (Colm Meaney) discovered that Section 31 created the changeling disease and used Odo to infect the Great Link. Gowron (Robert O'Reilly)

proved to be an unfit Klingon leader. Worf fought and killed him, making Martok (J.G. Hertzler) the new Chancellor of the Klingon Empire. The Grand Nagus (Wallace Shawn) and Moogie (Cecily Adams) retired to Risa, naming Rom (Max Grodénchik) the new Nagus, for a new Ferenginar. So many threads of the tapestry were woven in and out, until the end, when the whole could be appreciated.

Recalled Beimler, "We had liberated ourselves a little bit so we could work conceptually on the overall last ten episode arc. One of the benefits of writing with Ira is that he is the executive producer. By writing with him, I get to be in on these early conceptualizations. I get to get my licks in early, and that was great fun. The problem with doing a ten-part arc is it's one thing, and we all worked on it that way. It's really one chunk-o-film, and chunk-o-story. Rick Berman would ask me, which one is this episode, and which one is that episode? I could never tell him. He thought he was bad. I kept telling him it was good, because this is a different format from what STAR TREK is used to. This ten-part arc is really a ten-part arc. Even though you can watch the

**"One of the drawbacks to DS9 has been our desire to take the show in different directions, and that's not what people are comfortable with when they watch TV."**

—Exec. Prod. Ira Steven Behr—



Bajoran terrorist-turned-Cardassian terrorist, Nana Visitor as Colonel Kira in series finale "What You Leave Behind."

episode without having watched the other episodes, I hope, at least we tried to make sure that was possible, it really is one chunk of storytelling."

Behr explained, "We had been thinking about the end for a while. The ending of the show as it wound up, the structure of the end of the show was something that we certainly knew by the middle of the season. I'm just talking now about Sisko. But we pretty much knew what we wanted to do with the other characters as well, in somewhat sketchier ways. We knew Odo's fate, Kira's fate, Quark's fate, O'Brien's fate."

Added Beimler, "This is something that was mulled over from our very first meeting, last June, whenever we got together for the first time. The subject of the last show came up, and I can safely say that there never was a week we didn't discuss it. It took that much thinking and that much conceptualizing to do that. You've got to remember that this is a series that has

been alive for seven years. We didn't know exactly where it was going to end. We didn't know how to do it, and we had a million story lines and story threads to tie up at the end. To do something that was going to accomplish all of that and be satisfying, and be a good, two-hour show, was the task. Ira mulled many things over in his head, and we threw many things at him, and he contemplated a lot of things before settling on what we did settle on."

In the end, the war was won, at tremendous cost to everyone. Damar lost his life. Cardassia lost most of its people. Garak returned to the ashes of his world. Worf became Ambassador to the Klingon people. Ezri and Bashir stayed together on the station. O'Brien and his family returned to Earth so he could teach at Starfleet Academy. Quark (Armin Shimerman) kept the bar as the last outpost of Ferengi civilization. Odo was cured by Bashir, and helped end the war, by agreeing to return to the Great Link, leaving Kira behind. Kai Winn was killed trying to free the Pagh-wraiths. Sisko saved the universe by hurling himself and Dukat into the fire caves. Sisko became

continued on page 63



# STAR TREK DEEP SPACE NINE

## IT'S ONLY A PAPER MOON

*Behind-the-scenes of the making of the bittersweet story of Nog coping with the loss of his leg in war.*

By Anna Kaplan

Without the events of "The Siege of AR-558" there would not have been "It's Only a Paper Moon." Executive producer Ira Behr explained that the show dictated a later episode dealing with the consequences to Nog of the loss of a leg. He half-joked, "If we didn't love Nog so much, he would have been a great character to kill in the war, but, call us sentimental, we wanted to keep him around."

The loss of Nog's leg led to the follow-up episode, "It's Only A Paper Moon." In the episode, Nog finds solace in a holosuite with Vic Fontaine, a holographic singer played by James Darren. Laughed Behr, "That was a demented show. That show started out to be something completely different, a totally different show in which the Nog/Vic Fontaine element was only going to be one part of it. As we were breaking it, it was unsuccessful, and it suddenly dawned on me. I just had to tell the guys, 'I'll take the heat for this, but I'm afraid this episode has to be strictly about Nog and Vic. It is going to seem very bizarre to some people to use not only secondary characters, but to use those secondary characters, as opposed to Garak or Dukat or people that the audience might seem a little more willing to dance with.' It was a very odd thing to do, but it was dictated by 'The Siege of AR-558.' Like I told them, 'If Bashir had his leg blown off it would have been a Bashir-Vic show, or O'Brien or Worf or whoever. But it was Nog and so Nog it will be.' It was a wonderful show."

Recalled co-executive producer Ronald D. Moore, "The show that was originally



Returning from the war to DS9, on medical leave, Nog chooses to stay with Vic (James Darren), lost in a holosuite fantasy (right).

pitched to us was called 'Everyone Comes to Quark's.' It was one of those intriguing ideas that everybody liked, but nobody knew how to make it work. It was a high concept show, where you just do an entire episode set completely in Quark's, and you tell all the stories only in Quark's. You do a whole day, from Quark opening the bar in the morning to Quark closing it down at night. We could never really make it work, but none of us really wanted to give up on it, especially me. We said, 'Let's do that goddamn show this year.' I think I said, or it might have been Ira, one of us said, 'If we set the show in Vic's and you did the whole episode in the holosuite at Vic's, maybe it would come off a little easier.' We all sparked to that idea, and we decided to weave in a bunch of different stories. Ira said, 'We need a real strong one. We don't have a heavy one, and one that will give a spine to the episode.'"

Moore continued, "This was around the time that they were working on 'The Siege of AR-558,' and they were having this big

to-do about Nog's leg, these creepy internal discussions that you have. 'Is it one leg or both legs?' 'No, if it's both legs it's too much.' Once that had gone into motion we said, that can be the spine of the episode. Nog dealing with the loss of his leg will be the heavy storyline that will give meaning to everything else within this fun show that we are going to do. Then as we started structuring that episode, the Nog story became so strong,



and we realized that it was hard to cut away from that, while Nog is going through this major ordeal in his life. It felt like all the characters should be concerned about him. This is really a Nog show, and we should just lose all the rest of this concept and just do it. Just tell the story of Nog listening to that song in AR-558 and that drawing him back to the holosuite, and let him lose himself in there for an episode. By that point, we were so far down the line, that we weren't really saying, you know, it's two guest stars. It wasn't really until we go into the nitty-gritty of writing the episode that everybody said, 'I can't believe we are do-





Darren as Vic, the consummate crooner of Bashir's Las Vegas holo-program, who dispenses wisdom about life as well as songs to the despairing Nog.

ing a show about Vic and Nog.' It was just not something we set out to do."

Recalled Moore, "When the episode really pulled together, I think Ira especially felt if we had known this episode was going to be this strong, and that it was going to play all these different notes, and it was going to be so interesting, we should have blown off O'Brien's leg and have him lose himself in there, and made it a Bashir-O'Brien show. But as it is, it's a great little piece. It's an interesting angle on the series in the last year to do it about these two secondary characters. It gives it a different flavor. There is more territory to explore with Nog in a lot of ways, because you don't know as much about him as you do about say O'Brien or Bashir. It's an odd one. It's not one you would have plotted at the beginning. 'Let's do a show about Vic and Nog.' I'm just glad we did it."

Moore continued, "The relationship between Vic and Nog in that episode I just thought was charming. I thought it was really interesting. There are all kinds of little moments in there that I think are just wonderful, and speak to you on something beyond just plot. There's the little bit with SHANE, and a fictional charac-

ter watching another fictional character get wounded and not feeling the pain. He is sitting there with his leg missing, yet he's in another fantasy. There are all these layers of texture in that show, that I really liked. I thought Ezri did a great job, and that she was interesting, and that she knew enough not to help out sometimes. It can be a good thing, and it is okay to go lose yourself in something for a time as long as you know when to end it."

Moore added, "When I first was working on that show, in my first draft I used clips from John Wayne movies. I was having Nog watch several different John Wayne movies over the course of the show. He and Vic were going to talk about them. I was trying to reach for some things about bravery and heroism, and fiction and reality, and what it meant to be a hero on the screen, and what it meant to be a hero in real life. Vic was going to talk about Wayne's dichotomy, that he was this great war hero on film, from a guy that never served a day in uniform. Did that matter? Did it speak to the movies? It was interesting stuff that I really liked, and we never worked it out in the teleplay because getting the clips to John Wayne films were extremely difficult, and very expensive. It became a whole nightmare process which eventually sent us back to SHANE, which in some ways is a little more on point to the episode and spoke a little more strongly to the characters."

Moore added, "I thought that it worked on a lot of levels. There is the obvious level of just the kid losing himself in fantasy and then having to come back to reality. But at the same time I thought the show was also talking about the healing power of fantasy. I loved that episode. I love Vic. I loved doing it. That was a show where I really enjoyed myself. I just indulged my personal tastes and what I wanted to see, more than a lot of other episodes, and I just loved that show."

Together at Vic's in the end, Nog is healed and Vic is also given the gift of life by Nog, who arranges to have him "turned on" always.



**"Not until we got into the nitty-gritty of writing the episode that everyone said, 'I can't believe we're doing a show about Vic and Nog.' It's not something we set out to do."**

—Co-Ex. Prod. Ronald D. Moore—

Ira Behr converted most of the DEEP SPACE NINE writers, along with all the fans he could pick up along the way, to the music and the spirit of Vic's Las Vegas world. Enthused Moore, "One of the most fun things about working on that show was getting to pick all the music. I had gotten into the music about a year before that, a year before Sinatra

died, actually. I was starting to get into the music because Ira and Hans were such big fans. I went out and bought 'Best of the Capitol Years' just for the hell of it, and listened to it, and I really started to appreciate it. I kept thinking about which songs I wanted to use for the episode, which was a great. I could just keep playing these albums and deciding, that one will work in this context, because it says this about the show and this about the characters. 'Paper Moon' was just such a perfect song and title for the episode, because all of the lyrics speak to the fantasy and reality of. 'It wouldn't be make believe if you believed in me.' It was just great. It was one of my very favorite episodes that I have worked on."

Moore added, "I think that one of the smartest decisions we made about Vic and that whole holosuite is that we don't really parody it. We send it up a little bit, but it's mostly a loving homage to the Rat Pack and to that era. We don't really go in and make fun of it. Vic is not a parody of a lounge singer. He's not a lounge lizard by any stretch. He's a character from the world, who has kind of been brought up a bit, and is smarter than the average bear."

Enthused Moore, "I got to go see Jimmy record some of the songs for that episode. They did it over at Capitol Records, one of the old sound rooms where all the greats went in there singing. Anson Williams who directed it has a real affinity for that era of the music. It was really fun. Everybody really enjoyed doing that show."

James Darren appeared in a number of episodes more during DS9's final season, including a brief cameo as a live Vic Fontaine in the alternate universe. His pals on the station saved him from the mob in "Badda-Bing, Badda-Bang." He sang goodbye to the cast in the series finale. He began to sing on tour again. And he did go on to record Vic's songs, releasing the very successful album "This One's From the Heart," in August of 1999.

Nog soon returned to active duty, and ended up as a Lieutenant by the end of the series. □





The Grand Negus (Wallace Shawn) and consort Moogie (Cecily Adams) arrive on DS9 from Feringinar to confer on the politically correct Rom the honor of being the new Ferengi leader in "The Dogs of War."

non-corporeal, another life-form in the wormhole, but promised Kasidy to return to her and their unborn child someday.

The writer/producers all insisted that they ended the series the way they wanted to, not looking to any possible future of DEEP SPACE NINE, and without a lot of interference by the studio. Said Beimler, "There were some concerns from the studio, but not debate. This sounds like a Hollywood love story, but the studio has been very supportive. They voice some concerns periodically. This is one of the things I am going to miss the most about this situation. This is a well-established franchise that has made the studio a lot of money."

Said Moore, "When TNG was ending, we just wanted to give a rousing finale to the series, give a valentine to the fans who had watched it. You had the opportunity to do something that we hadn't done very much of throughout THE NEXT GENERATION, which was to play a lot of continuity. You hadn't seen us really tie the episodes so tightly together. For the fans who had watched the show, they could really appreciate going into the past, present and future in the life of Picard (Patrick Stewart), because there was a lot of meaning to that. DS9, the episodes are tied very tightly together already. You are not setting the stage for an immediate feature, or anything like it. We are ending the series and resolving plot lines, and sending characters onto their next stage in life, whatever that may be for all of them."

Commented Echevarria as they were still putting finishing touches on the last show, "So many masters have to be served, so many things have to hap-

pen. A couple of them could be very sad. Sisko leaving, Odo leaving, we are working on how to mitigate the sadness of that and make it feel that it's the right thing. That's where he belongs; that's where they belong. Our people will go on. They have shared a beautiful time together but now they are splitting up for the most part. Most everyone is leaving. 'For one shining moment there was this place called DEEP SPACE NINE,' is the feeling we want to evoke. It's really been a terrific experience. I'm just very proud of the show, and loved working on it, and love these characters. I just think they are the most three-dimensional, and most believable and most interesting characters in STAR TREK, just a lot of fun to write. You just sit down and start writing a scene, and they just talk to you and tell you what they want to say."

Will there be another DEEP SPACE NINE, in any form, a television movie, or even a feature film? Can we even see some of those characters again anywhere, Sisko for example? Answered Behr, "The studio was interested. I told them from the beginning that if the time comes when we need Sisko, this enables you to see Sisko. It was meant to be able to bring Sisko back, if indeed there is a life after this series. But in terms of the end of the series, it's a very effective ending."

Added Moore, "The studio wants us to leave some kind of door open, and we are going to try to leave it open a crack. It's not going to be easy, if they wanted to do something like that. But we don't think they are going to do anything. There is no indication, none whatsoever."

continued on page 67

Co-supervising producer Rene Echevarria, whose favorite 7th season show was "Chimera."



Bashir travels to Romulus on the Bellerephon (actually Voyager) with Ross, Cretak (played by Adrienne Barbeau) and an undercover Sloan. Sloan tells Bashir he really wants him to check on the condition of Koval (John Fleck), the chairman of the Tal Shiar, suspected in the death of a Starfleet vice admiral. Could Koval have Tuvin's syndrome, and could his condition be accelerated to cause a quicker death?

On Romulus, Bashir discovers that Koval does have early Tuvin's syndrome. Alarmed that Sloan may try to have Koval killed, Bashir goes to Ross. Then Bashir is told Ross suffered a brain aneurysm, and can't be seen. Nor can Bashir reach DS9 for help. He goes to Cretak to try and save Koval's life. Bashir and Cretak are caught, tortured, and placed before a Romulan tribunal, and Sloan is apparently killed. In the end, Cretak remains in Romulan custody facing death. A horrified Bashir learns that Ross and Sloan, still very much alive, set all of this up to stop her from making a deal with the Dominion. Koval is actually working for Starfleet.

See "The Making of 'Inter Arma Enim Silent Leges,'" page 75.

"From the moment I set foot on this station, nothing has turned out the way I imagined it."

—Sisko

## PENUMBRA

★★★

5/3/99. Production #567. Stardate 52576.2. Written by René Echevarria. Directed by Steve Posey.

Sisko tells Kasidy he has bought land on Bajor, to build a home. They are both trying to get used to the fact that Sisko's mother was part Prophet. Ezri finds out that Worf's ship has been lost near the Badlands and his escape pod not recovered.

On Cardassia, Weyoun and Damar bicker, and Damar keeps drinking. The female shapeshifter is obviously sick, and is also making secret plans with Weyoun.

After a walk through Worf's quarters, which triggers memories of her life with Worf as Jadzia, Ezri steals off in a runabout. She finds Worf's escape pod. After she rescues him, they are not comfortable together. Jem'Hadar attack the runabout, and Ezri and Worf barely survive by transporting to a planet in the Goralis system. Neither remembered a com system, so they are stuck there. Sisko proposes marriage to Kasidy, who agrees. They plan a small wedding, until they find out that all of Bajor plans to celebrate.

Weyoun tells the female shapeshifter that no progress has been made on a treatment for her illness. She distrusts the Cardassians and is setting up communications with someone. Dukat arrives secretly, and asks for Damar's help.

After fighting and trading insults, Ezri and Worf finally yield to temptation and their past memories. They awaken to find themselves captured by the Breen. Why?

Dukat has been surgically altered to appear a Bajoran, but does not tell Damar why.

continued on page 67

Bonding in battle, Worf and Ezri come under Breen attack, stranded without com links on a planet in the Goralis System in "Penumbra."





# STAR TREK DEEP SPACE NINE

## CHIMERA

*Odo and Kira link in a dramatic and visual effects tour de force.*

By Anna Kaplan

In "Chimera," Odo finally met another shapeshifter, one of the "hundred" sent out by the Founders to learn about the galaxy. The episode, written by René Echevarria, is one of his favorites of DEEP SPACE NINE. Not only did it give the audience a deeper understanding of Odo and other changelings, but it was also a beautiful showcase for Odo and Kira's love. The script was brought to life by gifted actors Rene Auberjonois and Nana Visitor, as well as J. G. Hertzler, best known to DS9 fans as Martok, who played the changeling Laas. The visual effects team of supervisor David Stipes and coordinator Adam Buckner made sure that the imagery of the story looked real, from the space-flying creature at the opening to the aurora borealis-like lights at the end.

René Echevarria recalled, "'Chimera' is probably one of the five shows that I have done on STAR TREK that I am the most proud of. It was a hard row to hoe. It's original incarnation, and the first draft that I wrote, dealt with Odo and Kira's relationship. It's not so much that Odo feels like

he's being false, but rather he doesn't feel like he fulfills Kira completely, that on some level he can't be a true man. There was a scene where they were in bed together, and they argue about something, and you realize that his body temperature is low, and she's like, 'It's like being in bed with a fish.' Ultimately the idea was that Odo realized that indeed he was an alien presence among this world, and that he would never be part of it, and that there was an unbridgeable divide between he and Kira."

Echevarria called his first draft "cockamamie" in trying to deal with inter-species prejudice. "I started rethinking it. I actually talked to Rene and Nana about their characters. I sensed it might be one of the last big Odo-Kira stories. Ultimately, it really hit me that it's not Odo who feels inadequate towards Kira, but Kira who feels inadequate towards Odo. He can indeed be a man, essentially. Probably he can be amazing, in terms of intimacy, but it is she who cannot fundamentally interact with him in a way that he's capable of. She cannot link with him. That was the big conceptual breakthrough I had. That's my theme. I had it all backwards."

Echevarria ties-in Laas, the other



Nana Visitor as Kira, who links with Odo as he transforms

changeling in a scene where Kira helps him escape after killing a Klingon in self-defense. "That just really felt right to me, as a really lovely, very surprising gesture," said Echevarria.

But instead of leaving with Laas, Odo chooses to stay with Kira. "They decide to try to share things. She needs to get over the strangeness, stop trying to make him be a man, and try to experience him as he is. They link as closely as they can, which just turned out to be a lovely scene, I felt. Nana was just great, and the optical guys really came through for me. It really became a very nice love story for Odo and Kira. For the first time in my mind the relationship really comes through, as an adult, mature, loving, complicating relationship."

The visual effects team felt that the final scene was very difficult to conceptualize and execute. Remembered Buckner, "It



Close encounter: the Runabout is overtaken (left) by a flying space creature, CGI by Digital Muse, who morphs into Laas (below and right) a fellow changeling like Odo, CGI effects by View Studios.







into shimmering lights, effects supervised by David Stipes, coordinated with on-set interactive lighting by DP Jonathan West, CGI by Digital Muse and Pacific Ocean Post.

was written into the original first draft, and I think it carried through to the original final draft, Odo became a cloud, and started to snow gentle flakes. He had learned to be flame, and he had learned to be fog, and he had wanted to do all these environmental things. He became this big, soft, fluffy cloud, and fluffy snow, which was probably a very nice visual image. Then it was decided that was kind of peculiar, because how is Nana as Kira supposed to react to that?"

Continued Stipes, "Is that like little pieces of Odo all over the floor? It became a very strange thing. The writers had an ending where Odo and Kira were in bed together, and he turns to goo and they snuggle up. That doesn't sound very romantic. Then he was on a sofa/loveseat, he turns to goo and they snuggle up. No one liked that. We went to the production meetings, and no

one knew for sure what we were going to do."

While brainstorming on the set with director Steve Posey, Stipes remembered a story his wife had told him: "She was from the upper peninsula of Michigan, and one day she was walking on the shore of one of the Great Lakes, and she looked up in the sky and saw this great field of color shifting and shimmering. Of course, it was the aurora borealis. As a teenager she was so impressed and shocked and in awe, that she fell to her knees and couldn't believe what she was seeing. I remembered that story, and I said, 'What about him becoming like an aurora borealis with magical color and shimmering iridescence?' And that's what it became. Steve Posey and Nana were able to take that imagery and those concepts and do a really great job."

Stipes explained how they achieved the effect of the shimmering lights dancing around Kira. "We wound up with a combination of several approaches, getting together with Steve Posey and with Jonathan West who is the director of photography. Steve was involved, of course, in setting up the geography, along with Nana. Jonathan West did some very nice interactive lighting that was like little shimmers of light that danced across Nana and the set. We also had Rene, who did a nice performance,

**“What about [Odo] becoming like an aurora borealis with magical color and shimmering iridescence? That’s what it became...Steve Posey & Nana did a great job.”**

—Visual f/x sup David Stipes—

moving from the two hands together and then up. We were able to segue from that, into computer generated imagery of Odo transforming into his goo state, and then from goo into energy. The transformation from goo into energy was done at Digital Muse, by David Lombardi and Matt Merkovich."

Stipes continued, "It became four shots, and

several different angles, finally with a push in. That became quite elaborate, as it needed to have motion tracking, and it needed to have rotoscoping. Laurie Resnick did the rotoscoping. It involved a lot of people's efforts at Digital Muse, also at Pacific Ocean Post. They had to track the environment that Kira was standing in, so that they could have the zoom in. As you zoom in, the effect moves past you. The bands of color were three-dimensional elements that were created in the computer, primarily in Light-Wave 3-D, that could go in front of and behind Nana. Those elements were brought back over to Pacific Ocean Post to Davey Nethercutt, the editor/compositor, and Kevin Bouchez, the digital animator, painter, who also enhanced and created additional elements. We combined various levels of elements, twinkle, sparkles, stretching and shimmering colors to do the whole thing. There were some really wonderful things that Digital Muse did, where







**“I started rethinking it. I actually talked to Rene and Nana about their characters. I sensed it might be one of the last big Odo-Kira stories.”**

*—Scripter René Echevarria—*

to think in that abstract way and, it is just really brilliant.”

During the casting process, an attempt was made to cast an actor that could project a wild and confrontational demeanor. Ultimately J.G. Hertzler was chosen, credited as Garman Hertzler to help break the connection between Hertzler and Martok. Explained Echevarria, “We did read people from the first draft, which was a little blander. The character wasn’t nearly as

provocative. Somebody said, ‘J.G. Hertzler would be so great in this.’ It would be a lot of makeup. He’d be very different. You’d never recognize him. He came in and just blew everyone away. He was terrific.”

Odo’s dilemma in “Chimera,” having to choose between Kira and Laas, helped prepare the audience for the end of the DEEP SPACE NINE story, when Odo returned to his people. Said Echevarria, “Understanding that he would be tempted to do this if his people weren’t evil, helps us understand how he would leave Kira at the end of the series, for the sake of his people. That final scene gave us a glimmer that they are capable of some sort of alien intimacy that we can’t know anything about except by what Nana gave us in her face, but you definitely sense that there was some connection, that it was a wonderful intimate moment for them. Even as much as they try, there is some fundamental differences between these two species, and she cannot share with him what he is capable of sharing.” □

Visitor as Nerys, merging with the entity she loves, the Aurora Borealis effects solution to a thorny conceptual challenge. Left: Kira asks Odo to show her his true self, transforming from goo to a creature of light, CGI morph by Digital Muse.



some of the textures swooped up gently and stroked across Nana’s face. It really became quite lovely. I really wanted it to appeal to women, where the whole idea of snuggling into a gelatinous pile of goo doesn’t sound very romantic, doesn’t sound warm and cozy. After the sequence was finished, women seemed to respond favorably to it, and that was one of things I wanted to really try to do.”

A lot of thought and work also went into the character of Laas, the other shapeshifter. Echevarria noted that he modeled Laas’ personality on a friend with a confrontational manner. He added, “I wanted to give a wildness to him. I took away the idea that he spent a lot of time with people. He had really spent a lot more time in

the wild. I really hung onto the idea that he shows up as a wild animal, as it were. When I sat down to write, I thought it was so dull for him just to walk in through an airlock, and walk over to Odo and say, ‘Hi, I’m a changeling.’ I wanted it to be a very different kind of opening. It was expensive to do that. It was great. I was very happy I was able to keep that.”

Again, it was up to the visual effects team to create the wild animal in space that enters the runabout with Odo and O’Brien. Said Stipes, “Matt Merkovich over at Digital Muse created the creature for us, and then animated the creature. All of the actions of the creature, with the tentacle waving and undulation, are mathematical expressions. It’s not frame-by-frame animated. It’s all done by mathematical formulas that Matt was able to come up with and apply in LightWave. The creature looks really wonderful, and undulates, and is very rhythmic. It’s just really elegant, all done with mathematics by somebody who is able

Laas coalesces into humanoid form (left) after spreading himself over the station as fog to the irritation of a Klingon who stabs him (right), Odo watching helplessly as his newfound friend murders the attacker.







Alexander Siddig as Dr. Julian Bashir and Colm Meaney as Chief Officer Miles O'Brien in "Extreme Measures," luring an agent from Section 31 to DS9 to extract the cure for Odo's changeling's disease.

ever, that they are going to do a DS9 movie, a DS9 TV movie, anything. So we are not, in any way, angling the finale for the future. Their instinct is to protect the future of the franchise, so their instinct at first is, 'Don't do anything that we can't later then pick these characters up if we so chose.' We have to respect that, but at the same time we realize that there is probably not a great likelihood that they are going to do that. They kind of recognize that too, otherwise they would be much more, 'Don't resolve anything. Keep it open.' They are not saying that. They acknowledge that the show is ending, and they want the characters to have resolution. They want the series to have resolution, and not to just leave it open-ended. As you watch the finale, you will feel like we've set the stage for other things, but it's not. You could revisit some of these characters obviously, especially Sisko. I think there is enough of a resolution and there's also enough unresolved that you could come back and do something with him. But there is no intent of doing that now. There is nothing specifically in the works. I'll deny this, and deny it, and people will still say we have something up our sleeve."

Behr, who brought DEEP SPACE NINE to its highest potential, has his own take on the situation, as usual. He said, "I'd like to think that the truth is, if we did DEEP SPACE NINE as a movie, it would have to be a less quirky DEEP SPACE NINE than we were able to have as a TV series. I think a lot of compromises would have to be made. There'd be some great [things] about it, don't get me wrong, but a lot of the quirkier elements would have to be ironed out, a lot of the riffs we like to do. A lot of the character riffs, they would be saying, 'Too much talk for a movie. Too much characterization for a movie.' In this day and age they wouldn't be wrong."

He continued, "I think it's going to be so much fun for people to watch the show again

now that it's done, or come to the show new, now that it's finished, because this was definitely a series where you could not see the forest for the trees. Fans will say, 'We don't like that episode here. It doesn't belong here. What in the hell are they doing?' I think once that smoke clears, and it's a finished entity, it's a finished saga, it's a finished story, a lot of that kind of angst will disappear. We all feel that we did the show the way we wanted to do the show. Whatever missteps we made were in the service of trying to keep the show as interesting as possible, and I would probably do them again."

When asked about some of his favorites, Behr said, "The first thing I really ever came up with that really interested me was O'Brien and Bashir. I loved those guys. On the last big day at Vic's I made sure to take a picture with my little throw-away camera of Colm and Sid with their arms around each other. That meant a lot to me personally. But there are a billion relationships that I enjoyed."

Behr continued, "The people I can take credit for, that I brought in, like Jeff [Combs] and Casey [Biggs] and J.G. [Hertzler], are my guys. Barry Jenner turned out to be an Admiral who we can use over and over and over again, and Cecily Adams. Those people mean just a little extra bit more to me. They are people either who I wanted to work with, or whose work I knew, or who I discovered through the show. I am very proud of that supporting cast, the job they do in these last couple of episodes. Louise Fletcher is now even better. [Marc] Alaimo has never been better. Casey just did everything I knew Casey would do. Salome [Jens, the female shapeshifter] has never been better. It's amazing how people who have been with the show for a while really just got it, pushed it this little extra bit more for these final episodes. Maybe we were writing them better too. Penny Johnson, Kasidy, is another person who I just love

continued on page 74

Sisko has a vision of Sarah, his Prophet-mother, who tells him that his path is difficult and he must walk it alone. If he marries, he will know sorrow.

For writers' comments on this, and the following two episodes, see "The Writing of the Penumbra Trilogy," page 80.

**"I don't care what the Prophets want. I want to marry you. We'll worry about the rest later."**  
—Sisko

## TILL DEATH DO US PART

★★★

4/10/99. Production #568. Stardate unknown. Written by David Weddle and Bradley Thompson. Directed by Winrich Kolbe.

"The continuation..." Kai Winn (Louise Fletcher) arrives on the station to help prepare for the great occasion. Just as she leaves Sisko, reminding him that the Prophets never speak to her, she has a vision, seeing images of Sisko, Kira and her aide Sobor (James Otis). She is to bring about the "Restoration" of Bajor, and a guide will reveal the way.

Ezri and Worf are on a Breen ship being tortured and confined. Worf seems to think he has regained Jadzia. After Weyoun tells Damar to prepare for a trip, Dukat gets ready to leave. He insists that Cardassia needs a leader, which must be Damar, and tells Damar so. Dukat has to follow a different path. He soon arrives on DS9.

Kasidy and Sisko argue when he tells her of the warning. The wedding is off. In answer to Winn's prayers, Anjohl arrives, a poor farmer come to ask for her blessing. He is really Dukat, but she believes him to be the guide the Prophets have sent. They talk, and eat, and make merry. He understands her feelings about the Emissary not being Bajoran. It also seems that she saved him from death during the Occupation. Their destinies are intertwined. Eventually, he comes to her at night. Calling her by her first name, Adami, Anjohl kisses her.

Ezri and Worf argue when she moans after being tortured and says she loves Julian. Each accuses the other of deception and infidelity.

Before Kasidy can leave the station, Sisko begs her to marry him. He will face whatever consequences await them. They marry in a quiet ceremony performed by Admiral Ross. During the ceremony, Sarah again warns Sisko to be careful.

Ezri and Worf finally discover why the Breen have captured them, just as Damar finds out where the ship is taking them all. The Breen have become new allies of the Dominion, and hand Ezri and Worf over to Weyoun as gifts.



Louise Fletcher as Kai Winn reminds Captain Sisko that she resents the fact that the Prophets never speak to her in "Till Death Do Us Part."

**"I will no longer serve gods who give me nothing in return. I am ready to walk the path the Pagh-wraiths have set out for me."**  
—Kai Winn

## STRANGE BEDFELLOWS

★★★1/2

4/17/99. Production #569. Stardate unknown. Written by Ronald D. Moore. Directed by Rene Auberjonois.

"The continuation..."

The Breen and the Dominion are now allies.



# STAR TREK DEEP SPACE NINE

## LOUISE FLETCHER

*The Oscar-winning actress on her memorable Trek villainy as Bajoran high priestess Kai Winn.*

By Anna Kaplan

Louise Fletcher bursts into warm, effusive laughter when talking about the fate of Kai Winn, the character she played for years on DEEP SPACE NINE. She chuckled, "I thought she got her just desserts. I kept waiting and wondering how they were going to deal with her demise. I don't think they really knew. I don't think they knew until zero hour how they were actually going to do it."

Adami Winn, who became the Kai, the spiritual leader of Bajor during DEEP SPACE NINE's second season, was a complex, ambitious, devious, scheming character. The audience never really knew what she was thinking. She showed obvious dislike for the Emissary, Captain Sisko, over the years, and jealousy that the Prophets spoke with a human and not her, a Bajoran. She seemed to care about her people, doing her best to help them during the Cardassian Occupation, and hating the Cardassians for their treatment of Bajor.

Noted Fletcher, "I think, like most power-mad people, she just lost touch with reality. We are in denial, most of us, most of the time, and she is no exception. She had this tragic flaw of ambition and wanting power, and she let herself be fooled. I think that certainly she was spiritually lost. In fact, from some dialogue, she never really was spiritually based, and felt that she had lived a hypocrisy all her adult life. When people said that the Prophets spoke to them, or they felt the spiritual value of these Prophets, she just pretended that she did, because that was sort of the thing that was expected. It's just like a politician who doesn't really believe in civil rights, but who says he does. He has to say he does to get elected. But basically,

down deep in his soul, he thinks a different way. She has tremendous pride, false pride, and ambition. Whatever ends justify the means. She believes that."

Fletcher continued, "I think somewhere in her she felt convinced there was a spirituality that she wanted and hadn't connected with. She saw proof of that by other people, even the Captain, the Emissary. That just drove her crazy, that the Prophets spoke to him and she would go around saying, 'as they have never spoken to me.' I found that hysterically funny. But I found her very funny anyway. Haven't you known people who were so sanctimonious? You just sense that there is no depth there."

Fletcher was surprised that Winn changed sides so quickly, from the Prophets to the Pagh-wraiths. "That really stunned me," she said. "That just showed how empty she was." The actress enjoyed doing scenes with Marc Alaimo as Dukats, as the power shifted back and forth between the two characters. "They were great fun," she said. "I said, 'Kiss the Kai and die.' I never



Fletcher splatters blood on the text of the Kost Amogen and its pages burst into flames in "The Changing Face of Evil," summoning the evil Pagh-wraiths.

analyze it. I just play a scene, and whatever happens, happens. I just figure out what it is I want during the scene, and I never think globally. Because you can't play an idea, you can't play a result. A lot of directors don't understand that. They want a certain result, and that's an impossibility. You have to play the scene, and what you are saying and doing in that scene, and knowing your character, it just turns out however it turns out."

Fletcher also liked her relationship with Kira, Nana Visitor, and the scene when she revealed her true colors to Kira. She laughed, "We had great fun, a great relationship. I loved saying, 'You

may go now, my child,' all her condescending attitude. We had one really good one, when I call her in the middle of the night to see me [in 'Strange Bedfellows']. I am asking her for help, and I am so upset. But character wins out. In the end, when she says, 'You should resign,' Winn says, 'If they wanted me to resign, they would have told me.'"

The last few scenes of the DS9 finale were difficult for Fletcher and Alaimo. For one thing, they were shot against blue-screen, with the fire caves added later. Said Fletcher, "It's hard acting with nothing, imagining what flames feel like. I saw it on the looping screen. I did my looping in London because I was in Europe, and it was down to the zero hour, and they had to turn it in the next day. I think it looked very convincing. I had a stunt woman who was great. I am pushed back in space against the walls of this cave, I don't know how I survive that. The stunt woman really did a great job. She gave me her card, and I kept it because I thought she was so perfect. Her name is Patricia Tallman." Tallman is best





Blinded by a lust for power, Winn reads from the dreaded Kost Amogen, allied with Anjohl (Marc Alaimo), actually Gul Dukat surgically altered as a Bajoran, allying herself knowingly with Bajor's darkest foe.

known to genre fans as telepath Lyta Alexander from *BABYLON 5*.

Another problem was that Avery Brooks accidentally hit Alaimo in the nose during the fight sequence in the cave. Recalled Fletcher, "Marc Alaimo got his nose broken. Oh my God, that was awful. They were panicked. I don't know whether he didn't duck, or Avery missed the blow. Instead of just going through the air, he actually connected. That was terrible. He had on all that makeup, and you couldn't tell right away."

What was Fletcher's favorite *DEEP SPACE NINE* episode? Again, she answered with a laugh, speaking about "Life Support" from the third season, "One of my favorite things wasn't particularly the episode, but it was just one line, and it stands out in my memory. Phil Anglim, Bariel, when he was lying on his death bed, and she says to the doctor, 'Well, you replaced all his vital organs. Can't you do the same thing with his brain?' I had a hard time getting that out without cracking up. I did crack up a few times, uncontrollably. Sometimes I just had to laugh. That's a horrible feeling, when you lose control that way. But it is a lot of fun. I never did hold them up too much, but sometimes I did crack up."

Fletcher, who won the Academy Award for playing Nurse Ratched in *ONE FLEW OVER THE CUCKOO'S NEST* (1975), seems drawn to roles dealing with the hypocrisy in the world. "I've played it so many times," she said. "Obviously I get these parts. There has to be that core belief

**“There has to be that core belief that you are doing the right thing... When your mother puts you in the closet for two days, thinks you'll learn a lesson.”**

—Louise Fletcher, Kai Winn—

that you are doing the right thing. That is when it is really frightening. When your mother puts you in the closet for two days, thinks you'll learn a lesson.”

Louise Fletcher's career spans four decades, with a number of genre movies including *BRAINSTORM* (1983), *STRANGE INVADERS* (1983), *INVADERS FROM MARS* (1986), *SHADOW ZONE*

(1990), and *VIRTUOSITY* (1995). She played Nora Bloom in the short-lived television series, *VR.5* (1995), as well as guest starring in many genre shows, from *THE TWILIGHT ZONE*, *TALES FROM THE CRYPT*, *THE RAY BRADBURY THEATER*, and *BRIMSTONE*.

But she will miss the Kai. She never watches the episodes, but loves the work. Said Fletcher, "I never see them. I never see anything frankly. I just love doing it. Seeing it is so painful that I stopped. I loved the whole thing. I wish it were still going. But that crew, they deserve a couple of years off. I don't know how they do it. I just did it once in awhile, and that was exhausting. Think about [script supervisor] Judy Brown. I don't know how she did it, and with this wonderful attitude, so good at her job. I thought she should have directed one. I was very impressed with her, a source of strength to me. The costumes were wonderful. All her boudoir stuff was fun, with the hair down, and feeding [Dukat] the fruit, that was hysterical. It's been a lot of fun, I loved playing this character. I just really had a good time. It's sort of permissible passion, going over the top more than I ever do." □

Worf and Ezri are Weyoun and Damar's prisoners. Damar is furious that he did not know about the alliance. Cardassian territory will be given to the Breen. Damar is worried about Septimus 3, under attack by the Federation.

Anjohl and Winn are in bed, discussing the Restoration of Bajor and the problem of the Emissary. Kasidy is trying to adjust to being the wife of the Emissary, when she does not believe in the Prophets.

On Cardassia, Worf and Ezri, still fighting, are trying to escape. Weyoun plans to kill them. When he, Damar, and some Cardassian soldiers arrive, Worf snaps Weyoun's neck. Damar laughs. He knows there will just be another Weyoun.

Winn again has a vision, finally realizing that the Pagh-wraiths and not the Prophets are speaking to her. She calls for the Orb and Sobor. The Orb shows her nothing. The Prophets do not speak to her. Anjohl tries to explain to her that the Pagh-wraiths are the true gods of Bajor. She throws him out. She calls Kira, and begs for her help. She is willing to change, to win the love of the Prophets, until Kira suggests she should show humility and step down as Kai. Winn will never step down.

Damar discovers that Septimus 3 has fallen and 500,000 Cardassians are dead. Damar is fed up. The Dominion has done nothing but use Cardassians. Although Worf and Ezri have made their peace and are now two friends prepared to die, Damar lets them go, to send the message to the Federation that they have an ally on Cardassia.

Winn finally admits that she has never felt the love of the Prophets, and is no longer prepared to work for them. She and Anjohl will help the Pagh-wraiths to sweep away the Prophets and the Federation.



Shunned by the Prophets, Louise Fletcher as Kai Winn refuses to accept the advice of Kira to step down as the Kai in "Strange Bedfellows."

**"Poor Captain Sisko. I believe he was quite fond of that ship."**

—Weyoun

#### THE CHANGING FACE OF EVIL ★★1/2

4/24/99. Production #570. Stardate unknown. Written by Ira Steven Behr and Hans Beimler. Directed by Mike Vejar.

Ezri and Worf arrive back at DS9. The Breen have attacked Earth and Starfleet Headquarters. Damar still appears to be working with the Dominion, but he and Gul Rusot (John Vickery) are planning resistance.

Winn is on Bajor with Anjohl, worrying about the Restoration and whether or not it will help her or Bajor. An upset Sobor brings Winn the evil text of the Kosst Amojan, forbidden to anyone but the Kai, but the pages appear blank.

Admiral Ross announces that the Breen are trying to retake the Chin'toka System. The crew on the Defiant face an enormous battle with the Breen, Jem'Hadar and Cardassians. The Breen have an unknown, energy-draining weapon. The Defiant takes a mortal hit. The crew get out in escape pods.



# STAR TREK DEEP SPACE NINE

## MARC ALAIMO

*After seven years of playing complex Cardassian Gul Dukat, Alaimo on facing the bitter end.*

By Anna Kaplan

Marc Alaimo does not mince words or suffer fools. After seven years of playing Gul Dukat on DEEP SPACE NINE, he believes that he knows Dukat better than anyone else, and does not necessarily agree with the path chosen for Dukat's exit from corporeal existence. Dukat always wrestled with Sisko. Usually they opposed each other, personally, politically, and militarily, but at times circumstances forced them to work together. One might think that after Damar killed Ziyal, Dukat's daughter, in "The Sacrifice of Angels," and Dukat lost his sanity, he might have come out of it with more anger at Damar and less at Sisko. Instead, he focused his wrath on the Emissary, reinforced by his joining with a Pagh-wraith in "Tears of the Prophets" and embracing their cult.

Said Alaimo about the character of Dukat, "I think it started out really terrific. I loved the way it developed in the beginning. I wasn't too crazy with what they turned him into toward the end. I thought Dukat had a lot of different levels that could have been played. I loved the character especially in the beginning, when you didn't know which way he was going to go. You didn't know whether you should love him or hate him. He could be charming one minute and then manipulative in the next. I liked all that. It was really terrific dealing with Kira, dealing with the daughter, dealing with having an abandoned Klingon ship. It was interesting, becoming a pirate in space. That would have been so cool. They could have done so much. I don't think they really carried it to a good ultimate characterization. He kind of turned mean and ugly toward the end. I just liked the character better early on."

Said René Echevarria about bringing Dukat closer to the Pagh-wraiths, "I think



Alaimo (inset) as Dukat, not one to mince words or suffer fools gladly, and not happy with the direction his character was given.



we lost our way with Dukat, to some extent, after the six-part occupation part of the beginning of season six. He was dropping by the wayside. We really didn't have anything for him, other than him being crazy. That gave us one good episode with him and Sisko trapped on a planet ['Waltz']. After that, he just didn't have a drive anymore, we felt. When this episode 'Covenant' came out, I think many people saw it as the final nail in the coffin of the character, and it was the end of his character. But I hope in the larger perspective, people will see that it was the beginning of the new arc, that I think basically tracks where he has come

from and propels us into the latter half of the season for him, and brings him back into the picture."

Noted Alaimo, "The storyline was a bit confusing in the final season. I wasn't always sure what I was, where I was going with it. The whole season was sort of spent chasing the Pagh-wraiths and being a Bajoran, which I kind of liked, being freed up. But I missed Dukat, too, I missed the persona of Dukat. I realize that they had a lot of loose ends to tie up. They had to deal with all the characters, the running characters. They had to tie up all the storylines."

He added, "It was a little jarring for me, I think, especially the last piece, was very jarring. It wasn't a very smooth episode for me. At some point you just have to accept what you are given and go with it."

While he missed the Dukat of old, Alaimo enjoyed working with Louise Fletcher, who played Kai Winn. Their scenes during the final ten-part arc were some of the best. Alaimo said about Fletcher, "She's wonderful. She's a great woman. I enjoyed being with her so much. All of our stuff was together this season. She was the only one really that I dealt with, and she's terrific. We had a good time. I think our stuff worked really well, we play well together. Carrying on this relationship with her was all a manipulative thing, to get what he wants, but it was fun to play, because you never quite know how sincere he's being. Once she finds out that he's actually a Cardassian, she turns on him."

Echevarria added, "The stuff with he and Kai Winn worked terrifically. We were very pleased with how that worked on camera. The deception of her, before she knows who he is, is a lot of fun. Once she finds out





Alaimo as a demoted and disgraced Dukat, shuttling Nana Visitor as Major Kira Nerys on a diplomatic mission fourth season in "Return To Grace." Alaimo missed the character's early complex shadings.

who he is and what he is up to, and then decides to stay with him, they become these two scorpions in a box. The power balance is always shifting between them. It's a lot of fun, and I think it really pays off in the final two hours."

Alaimo also enjoyed his scenes with his fellow actors, including Casey Biggs. He said, "Casey and I are good friends. He is one of the few people that I can respect as an actor and a friend, because we have the same roots. He's an actor's actor."

Unfortunately, Alaimo's nose was accidentally injured by Avery Brooks during the last battle sequence in the fire caves. This scene had to be postponed and wound up being the final one filmed. Fletcher thought his nose was broken, but Alaimo played it down, saying, "Avery hit me by mistake. Avery just made a misjudgment. I had two black eyes for a while, but I'll be okay."

What were some of his favorite episodes? The actor answered, "It would have to be one of the ones with the daughter, or 'Waltz,' the one with Avery. But I loved 'Indiscretion' and then 'Return to

**"I loved the experience. I had a terrific character. They trusted me with wonderful episodes and wrote good stuff for me. But when it's over it's over."**

—Marc Alaimo, *Gul Dukat*—

Grace.' I thought those were terrific for Dukat."

Now that DEEP SPACE NINE has finished its run, Alaimo was hoping to return to the theater. He said, "I'd love to do some theater. I want it to be something I can really sink my teeth into." He did just that, playing Agamemnon in the play "The Greeks" at the Odyssey Theater in Los Angeles, in 1999.

Alaimo had some final thoughts for his fans. He said, "The whole experience for me was terrific. Especially the fandom was terrific. I went all over the world because of this show. I got to meet all different kinds of cultures. They always treated me like royalty. It was great. The fans were terrific for this show. It's a real phenomenon that you don't run into very often in this business. I've been at it a long time, and this is the first time I've ever gotten to personally see some of the people, the fans. I loved the experience. I had a good time. I had a terrific character. They trusted me with some wonderful episodes, and wrote some good stuff for me, and that is very gratifying. But when it's over it's over." □

Anjohl and Sobor fight. Sobor brings Winn proof that not only is Anjohl not Bajoran, but is in fact Bajor's greatest enemy, Dukat. An angry Winn kills Sobor with a knife, and when drops of his blood hit the text of the Kosst Amogan, the pages flame and words appear. She is now worthy of the Pagh-wraiths.

Ross and Sisko pick up a Cardassian transmission. Damar's new force has destroyed the Dominion cloning facility. There may never be another Weyoun. Weyoun plans to attack the Cardassian rebels, while Sisko thinks of how to help Damar.

Noted Beimler, "It was a great thing to keep the Kai Winn and Dukat plot [going]. Damar is turning. We are setting the seeds for his big turn in the final episode. It's also Weyoun and the shapeshifter changing. This was the turning point, the final metamorphosing of the bad guys. We really wanted to give the audience a twist within the ten-part twist."

See "Visual Effects: David Stipes and Adam Buckner" for more, page 102.



Casey Biggs as Damar and compatriot Gul Rusot (John Vickery) plan the Cardassian resistance in "The Changing Face of Evil."

"You want me to go behind enemy lines and teach a bunch of Cardassians to be resistance fighters?"

—Colonel Kira

## WHEN IT RAINS

★★★

5/1/99. Production #571. Stardate unknown. Teleplay by René Echevarria. Story by René Echevarria and Spike Steingasser. Directed by Michael Dorn.

Only one Klingon ship withstood the Breen energy weapon, because of an adjustment that can only be made on Klingon ships. The Klingons must now protect the Federation and Romulans until a way can be found to stop the Breen weapon.

Sisko asks Kira to help Damar learn terrorist tactics, to put aside her personal feelings, and to take Garak with her. Odo will go, but before leaving, he gives Bashir a sample of his morphogenic matrix. Kira is given a Starfleet uniform and command to make her more acceptable to the Cardassians. Bashir and Ezri are just about to share their feelings for each other when Bashir discovers Odo has the changeling disease and must contact him on the runabout. They think he got the disease from the female shapeshifter, although he has no symptoms.

Winn and Dukat argue. After she throws him out, he sneaks in at night to take a look at the Kosst Amogan and is blinded. Winn sends him to the streets of Bajor, not to return until the Pagh-wraiths return his sight.

Gowron (Robert O'Reilly) comes to honor Martok. He shocks the allies by saying he intends to take over as active commander of the Klingon fleet. Apparently Gowron thinks the Klingons can defeat the Dominion and take the glory for themselves. But they are vastly outnumbered and Gowron's plans are reckless.



# STAR TREK DEEP SPACE NINE

## THE EMPEROR'S NEW CLOAK

*Behind-the-scenes of the series' final romp in the alternate universe of Classic Trek's "Mirror, Mirror."*

By Anna Kaplan

The final season of DEEP SPACE NINE had to feature a final alternate universe story. The alternate universe was created during the original STAR TREK episode "Mirror, Mirror," and has been visited many times by the DS9 crew. Neither THE NEXT GENERATION nor VOYAGER has visited it, so it may never be seen again. Explained Hans Beimler, "We knew we had to do an alternate universe story, that it would be the last time we did an alternate universe story, so we wanted to make it a really great send-up. The best thing about DEEP SPACE NINE, is we get to play out our fantasies, all of our fantasies. I think the fun thing about the alternate universe, [is] you get to use the STAR TREK characters, but you can make up rules as you go along."

Beimler laughed, "It's an alternate universe, but so much of it is blank, that you can really do what you've been wanting to do in our universe and can't do. Then we had the additional benefit of having Ezri there. We knew she could be really vampish, a side of her that we weren't going to see for a while, in Ezri. That was really fun. She is such a terrific little actress that it was really delicious to work out. Nikki deBoer is one of our most talented actresses. She can just play so much more than you would think. She did a great job as the dark side of Ezri. She's really sexy and attractive and so watchable. She got to kiss Nana. Sex is big for us."

Added Behr, "We all felt the need, with a small n, to revisit the alternate universe one last time. Let's face it, the alternate universe is such a wacky idea, and I don't care what anyone says. 'Mirror, Mirror' was a wacky, silly show. Though we tried in many ways



Rom and Quark, carrying the stolen Klingon cloaking device to ransom the Negus from the Alliance, a mix of comedy, pantomime and CGI effects.

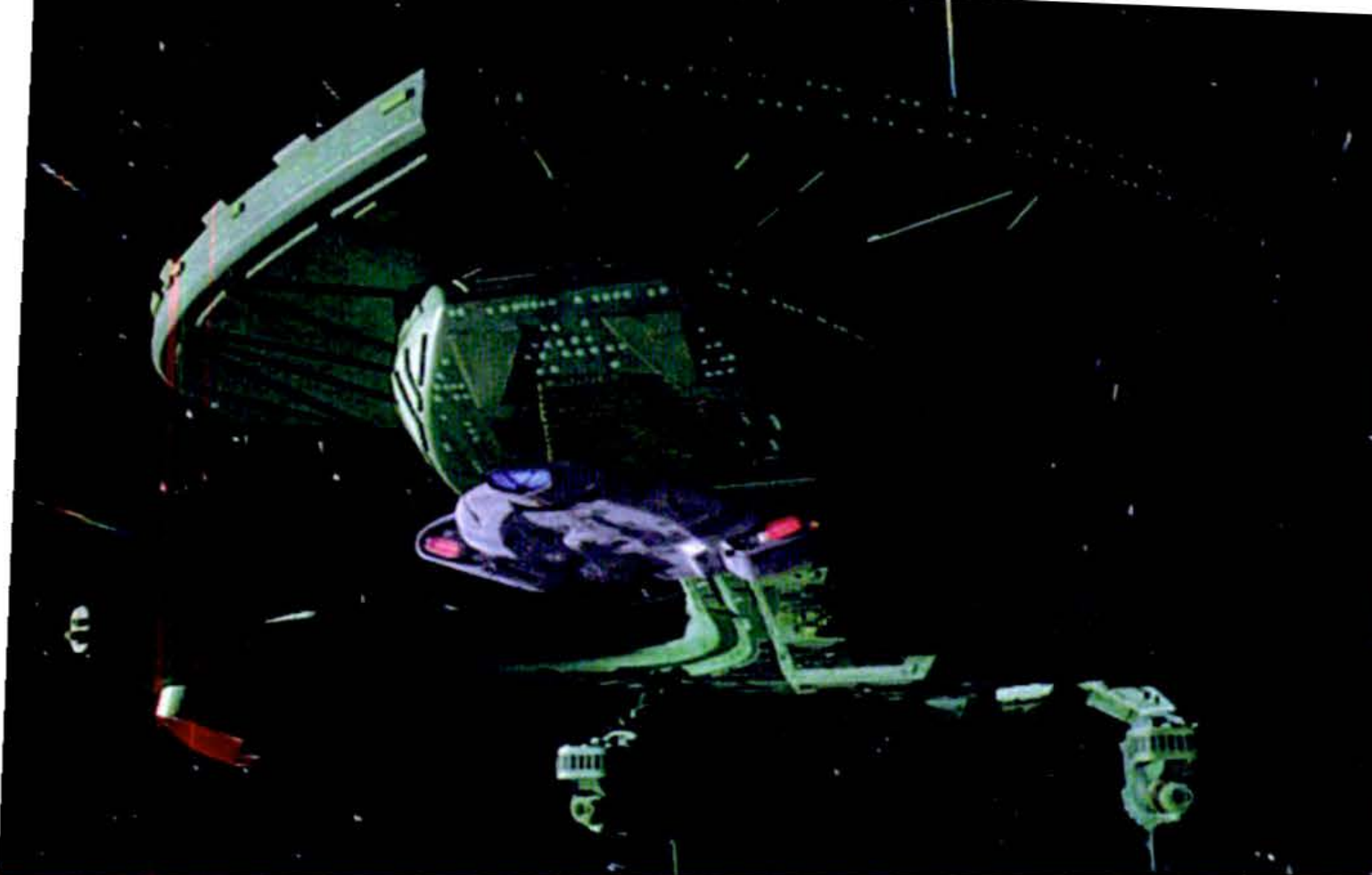
to play it with a straight face, at first, in DEEP SPACE NINE, as time went on it just became tougher for us not to see it as what it was, which was kind of a rather flakey, alternative to what we had been doing. So who better than to have Rom and Quark? Rom is trying to figure out the alternative universe. I just thought Rom stood in for all the fans who want logic and who want it to make sense, and want it to be taken seriously, something that is inherently really not that serious. He cracked me up every time he tried to label it, or tried to find a definition of it. To me it spoke a lot about the fans and STAR TREK, his little arc in that show, the need for it all to make sense in the most obvious way. To really enjoy the alternate universe episodes, you just have to let go, you have to relax your sphincter a little bit and not be so anal about it, and just try to have some fun. We all love, obviously, the Intendant, and we just had a lot of fun with those characters. It was not an easy show to do, because it is tough to do get the tone right. The whole thing was pretty funny."

Some of the wacky comedy in this episode was achieved by the actors, special effects team and the visual effects team working together and after the fact. Visual effects supervisor David Stipes described the scene where Armin Shimerman as Quark and Max Grodenchik as Rom carried a nonexistent cloaking device down a corridor. Stipes said, "The script has Rom and Quark opening up a hatchway on the DS9 station, an airlock, and they are obviously carrying something very heavy, one in front of the other. It is supposed to be the cloaking device from Martok's Bird-Of-Prey, but it's already cloaked so nobody can see what it is. These

guys are really hobbling along like it's really heavy. As we started with the production meetings, it was brought up that that was going to be a really hard sell. It may be hard to communicate that. Everyone basically said no, it will be fine, it will be really funny. These guys will mime it all out, and it will be really great. I must admit I was a little skeptical about that.

"On the set, Armin Shimerman and Max just did this great job of miming. Those guys really worked hard at getting it down. What the special effects guys did, which I thought was brilliant, [was] they made a rectangle of string that would allow Armin and Max to keep their proper distance with their hands apart that would correspond with the handles. The string kind of guided them. They did a really good job of miming all this. But I wasn't really convinced when I was there watching it, but it's not my show. I didn't take any documentation on it, because it was not going to be a visual effects shot, it's going to be all played with pantomime. It was all very nicely done. On top of that, at the





The alternate universe Klingon ship dwarfs the Defiant II, motion control effects supervised by David Stipes. Co-executive producer Hans Beimler termed the last alternate universe show, "a great send-up."

very end, they supposedly drop it, and it gets sparked, and then they have to pick it up. That pick up was without any strings or anything. They mimed that whole pick up and backup and walk away. It was amazing. Well, later on, I think it was Ira Behr who saw it and realized that you needed to be able to see something to help communicate what was going on. You had the words to help sell this whole thing, and you had the pantomime, and it needed just a touch more. So the decision was made, to shoot with motion control, the cloaking device. We had to go over to Image G, and we had to plot out, by guess and by golly, what the angles were, what lenses we used. We didn't document any of it, because it wasn't supposed to be an optical and there was no budget for it.



Paul Maples tracked the cloaking device into the shots. That was a Herculean task. Then we brought it over to POP, and added a lot of fritzing, little waves going through it, and displacement. [Digital animator] Kevin Bouchez did the little spark thing. We had to roto-scope Max back on top, we had to roto-scope Armin's hand back in there, so it turned out to be quite a big challenge. I think it was very effective. It's ironic that they wound up having to put the thing in, anyway, as was originally discussed."

Behr summed up this last trip to the mirror universe by saying, "I thought all in all it was a doff of the hat, and a little bow, and a wink to something that we were able to exploit pretty successfully for a number of years, the alternate universe."

Beimler added a question saying, "I think it was a nice way to end the last alternate universe, at least the last one we'll do. I'm sure VOYAGER will steal our thunder, and go in there. Have they done an alternate universe one?"

As of now, the answer is still no. □

Brunt's ship approaches the Klingon ship in the alternate universe. Inset: The viewscreen P.O.V., motion control effects supervised by David Stipes.



Kira, Garak and Odo find Damar's base. Kira must convince the Cardassians that they have to attack targets even with Cardassians there. Damar listens to her, although Rusot is ready to fight her. Odo begins to show signs of illness.

Bashir cannot get any information from Starfleet Medical about Odo's last test results. Bashir realizes that Odo caught the virus the day he had his checkup at Starfleet. He and O'Brien conclude that Section 31 created the disease, using Odo as a carrier to commit genocide and kill all the Founders. Bashir is sure Section 31 must have a cure, and he will find it.

Said Echevarria, "That is the show in which we find out that Section 31 was responsible for the changeling disease. Originally, in the story, Odo isn't sick. As I started working on it, it hit me that the road we were taking was going to lead us nowhere. Finding out that Section 31 was responsible for the Changeling disease—so what? It's done. They did it. We are not going to try to cure them. They are the bad guys. After much thinking I said, 'Odo has got to be sick,' which threw a lot of things into chaos, because that is not what we were planning. We realized that Odo needed to be sick so that you still have a drive, which is to cure Odo. Those last handful of episodes is Odo getting sicker and sicker, that allowed us to do more Odo and Kira stuff."

He continued, "Kira leaves Deep Space Nine to go work with Damar, and become a terrorist, and to help guide him. That was also a story that changed a lot. The first draft, they come to blows in that episode, and the whole 'You killed Ziyal' thing comes forward, and all these old angers and hatreds. The two ended up fighting, and getting it out of their systems. We wanted to make Damar more of a hero in these final episodes, and decided to put Kira's conflicts with other Cardassians. Gowron coming to the station, taking Martok's job, I got to set that up for Ron. Ron got to do the final Klingon episode."



Nana Visitor as Colonel Kira Nerys, in her Starfleet uniform in "When It Rains," given a command to train Damar's Cardassian terrorists.

"I am a loyal soldier of the Empire. I would rather die than dishonor my uniform by raising a hand to my Chancellor in a time of war."  
—Martok

### TACKING INTO THE WIND

★★★

5/8/99. Production # 572. Stardate unknown. Written by Ronald D. Moore. Directed by Mike Vejar.

As Kira continues to fight with the Cardassians over tactics, Odo shows accelerated symptoms of his illness, which he tries to hide from Kira. On the station, Bashir and O'Brien are trying to think of a way to get the cure from Section 31.

Martok is almost killed off on one of Gowron's wild raids. Sisko is angry at Gowron, as is Worf. Worf approaches Martok with his concerns, but Martok believes it would be treason to attack Gowron.

The female shapeshifter and Weyoun are



becoming more worried about the Cardassian uprising, and plot retaliation.

Kira and Damar plan to steal a Breen weapon. Rusot continues to threaten her. They get to a Dominion facility, and bring Kira in as a prisoner. Odo is, in fact, the shackles, and he morphs away out of sight. They get onto a Jem'Hadar ship, and Odo morphs into the image of the female shapeshifter long enough to get a weapon from the Vorta (played by Kitty Swink, Armin Shimerman's wife). Garak kills all the guards. They have to wait, as the Breen weapon is not fully installed. Tensions rise. Rusot tries to kill Kira, but Damar kills Rusot. The Breen weapon is installed and they steal the ship. Odo is clearly dying, but O'Brien and Bashir have concocted a plan to bring someone from Section 31 to the station.

Worf asks Ezri for advice. She tells him that the Klingon government is corrupt and the Empire deserves to end. When the Klingons meet and Gowron suggests more fool-hardy attacks, Worf challenges him. They fight, and Worf kills Gowron. For an instant, Worf is Chancellor, but he gives the robe and title to Martok, the true Chancellor of the Klingon Empire.

Recalled Moore, "My first draft was just Worf confronting Gowron about how bad a general he is, getting all these Klingons killed. Martok won't challenge his leadership because it is dishonorable, but Worf [was] essentially talking Gowron down, and forcing him to realize he is doing a disservice to the empire. He's not a general, he's a politician, and he has to go back to Qo'noS and let Martok run the war. We got a memo from Michael Piller, who reads all the stories and scripts, that it didn't seem satisfying, and thought it would be better if Worf killed Gowron. We decided to go that way. Now, Gowron is a bad leader and a bad general, and he's driven by pretty selfish and petty motives. Martok was starting to outshine him in the legends of the war. Gowron was trying to get his hands on some of the glory. Martok won't challenge him, because it's dishonorable to go up against the leader in a time of war unless the leader has shown cowardice. Faced with that, Worf isn't sure what to do, and turns to Ezri for advice, because she used to be Jadzia. Ezri says, 'The Klingon Empire is dying, and it deserves to die, because it has just become corrupt from top to bottom. Everybody talks about honor but they tolerate a lot of nasty behavior behind the scenes. What was the last Chancellor that you were able to respect? Even you tolerate these guys, and you are the most honorable Klingon I have ever met. If you can put up with them and let this go on, then there is no hope for the Klingon Empire.' Worf doesn't have an answer.

"Ultimately Worf decides that Gowron has to go, and challenges Gowron himself, and kills him in a bat-leth fight. Once he kills Gowron, everybody turns to Worf. They put the cloak on him, and they start chanting his name, and for one brief, shining moment, Worf stands astride the

**Stealing a Breen weapon from the Jem'Hadar in "Tacking Into the Wind," the female Vorta played by Kitty Swink, wife of Armin Shimerman.**



The Defiant, mortally wounded by a new Breen weapon and starting to burn, ejects its escape pods in seventh season's "The Changing Face of Evil," CGI effects by Digital Muse, supervised by David Stipes.

and adore, and Aron [Eisenberg] and Max [Grodinichik]. It's one of the best parts of the show for me. They are appreciative, and they enjoy being here. Obviously when you have people who have been on the show for seven years, they start to get a little cranky and a little tired of being here. It's great to have people whose enthusiasm is so high, as opposed to, I

can't wait until I can stop putting on the makeup or stop putting on the uniform."

Beimler has his own praise for Behr. He enthused, "Ira is the guiding light here. Make no mistake about that. We try to carry out his will as best we can, all of us in our own individual ways are here to serve his vision, and what he sees. Of course we all direct it, give it our own personal flavors, and add to it. But ultimately, the job here is to try and make what Ira sees come into being."

He continued, "I must sound like a broken record here. This was fun, and this was fun, but it really was, you know. The thing that I am going to miss about this series is the breadth that it had, from being able to do something like 'The Emperor's New Cloak,' to 'The Siege of AR-558,' to 'Image in the Sand,' to 'Field of Fire,' to 'What We Leave Behind.' That's a wide berth, that's a wide path that we were able to travel, in terms of comedy, in terms of action, in terms of adventure, in terms of some character storytelling. We are just talking about one season. That's pretty astounding. I don't think I am going to get that op-

**"'Badda-Bing, Badda-Bang' was one of those gifts to myself...In a series like this, to do light, successful humor, romance is incredibly hard on every level."**

—Exec. Prod. Ira Steven Behr—

portunity in a long, long time, no matter what I do."

Moore said about DEEP SPACE NINE, "I'm really going to miss it. It's a special show. It's been a special time in my life. I'm really happy with the work I've done here. I learned a lot, I've loved working with the rest of the staff, and there won't be anything like it again."

Berman said, "Obviously DEEP SPACE NINE never garnered the kind of ratings that THE NEXT GENERATION did, which was always a little disappointing. It was up there, if not the top hour in syndication, it was in the top two. In the long run, it even crept back above XENA and HERCULES, which passed it for a little while. The fact that it never garnered the kind of ratings THE NEXT GENERATION did was part and parcel of the fact that THE NEXT GENERATION was still on the air. When we created THE NEXT GENERATION

continued on page 79

**Uneasy spy Bashir introduces himself to Koval, the head of the dreaded Romulan Tal Shiar in "Inter Arma Enim Silent Leges."**





# STAR TREK DEEP SPACE NINE

## INTER ARMA ENIM SILENT LEGES

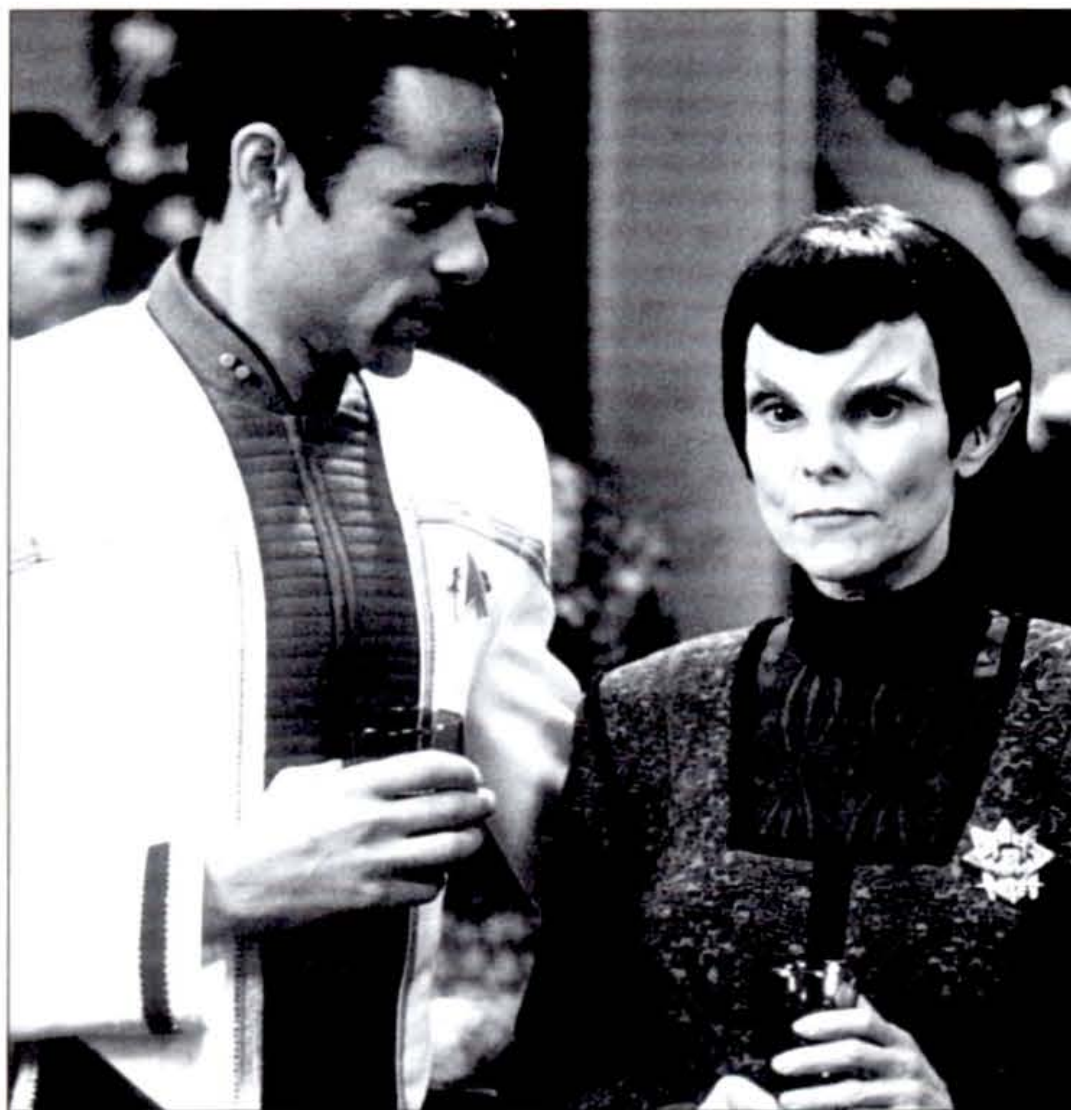
*Writer Ron Moore and director David Livingston on the making of DS9's "Section 31" spy thriller.*

By Anna Kaplan

The episode which actually aired before the final ten-part ending of DEEP SPACE NINE was a thriller about Section 31, the Romulans, and espionage. Written by Ronald D. Moore and directed by David Livingston, it gave the viewers and Dr. Bashir a look into the workings of Romulus, Sloan and secret intelligence work during war.

Moore talked about the demands of writing "Inter Arma Enim Silent Leges." He recalled, "It was more of a challenge as a writer to pull it off and make it a really intriguing puzzle, to keep the audience off balance, to keep them wondering what the next twist was going to be, and yet to play fair with them. If you look back at the episode after it was over with, everything was there. All the clues were there; all the red herrings were there. I didn't just pull things in randomly. I was trying to be true to the concept, to be true to what Sloan would do, to make sure all the motivations worked out. It was a complicated show. But I really enjoyed it. I like spy thrillers, and espionage pieces. It was cool to get a chance to really do one like that, and to take it off the station, set up these other characters and do it on Romulus. It just had a real kind of classic, Cold War feeling to the whole thing. Rick Berman said, 'You could do this as a stage play set in East Berlin.' That's right, you really could."

Veteran director David Livingston thought that it was a tough episode to pull off. He said, "That was not a STAR TREK



Alexander Siddig as Bashir, traveling on the Bellerephon to Romulus with Cretak (Adrienne Barbeau), spying for Section 31. Right: Bashir tortured at the hands of the Romulan Tal Shiar.

show. I read it and I said, 'God, this is all just talk.' Ron Moore writes wonderful talk, but it was all talk. I was surprised that it came off as compelling as it did. But it's the writing; it's Ron. It's the characterizations."

The guest cast included William Sadler as Sloan, and Barry Jenner as Admiral Ross. The Romulan Cretak had to be recast because Megan Cole wasn't available. Noted Moore, "The role required us to use Cretak, because we wanted a Romulan that was plausible that Bashir would trust on some level, and had a background with. The character was there since 'Image in the Sand,' had been on the station, may have been in

conflict with our people but was still around, and he knew her. We needed that relationship."

Cretak was played in this episode by Adrienne Barbeau, who was rumored before Ezri Dax was cast as someone being considered for the next Dax host. Laughed Moore, "I don't know where that came from. The whole conception of Ezri was always someone in their early twenties, if not late teens. We were always going that direction with the character, so as much as we like Adrienne Barbeau, she just wasn't even in the



running."

Livingston said, "I thought Adrienne Barbeau did a wonderful, wonderful job. I know that they wanted Megan Cole. I like Megan a lot, but I thought Adrienne was wonderful. I thought she brought a humanity to the character, as well as keeping the Romulan thing going throughout. I thought that was really, really interesting. I think that you really felt for her, and you felt that she was trying to work stuff out."

The problem Bashir had to solve during



the episode involved deciding which Romulans might be betraying the Federation, and which might be sympathetic. Livingston cast John Fleck as Koval, the other Romulan prominent in the show. He said, "John Fleck is my favorite. John is one of the NEA four who were going to lose their grant and sued the government. He's a performance artist out of Los

Angeles. He is really out there; he is very avant-garde. I used him on the first episode I ever directed, which was called 'Mind's Eye.' He played a torturing Romulan in that. The first thing I said was, 'John Fleck.' John came in, and he nailed the audition, and I thought his performance was wonderful. He was right on the edge all the way through. He is so effete, and he is so strong, and he is so bizarre, and he is so intense, and he is so murderous, I just loved him. I think he's great. Working with those two guest stars was great, and also the Starfleet guys, Barry Jenner who plays the Admiral, and William Sadler. It was wonderful to get to work with all these guest actors."

Livingston continued, "Herman [Zimmerman], and I guess it was Randy [McIlvain] who built this great set. It was a revamp of the nightclub. I used a lot of Steadicam on the show, trying to keep movement going in the show, and not just have people talk all the time. That was the goal. I tried to keep it visually moving, and have the actors move around, and they were nice enough to do that, so it didn't seem static-y."

In order to keep Bashir away from his familiar environment, he was taken to Romulus on another ship, called the Bellerephon, which was actually the Voyager set and exteriors. Said Moore, "For the piece to work, it couldn't be the Defiant, because I didn't want the rest of our

**“Lincoln suspended habeas corpus during the Civil War and tossed off a quote from Cicero, ‘Inter Arma Silent Leges,’ meaning ‘in time of war the laws fall silent.’”**

—Scripter Ron Moore—

something a little bigger, something with a bigger mess hall, and so I talked to Brannon [Braga] and Rick and everybody. Their schedule just happened to work through that episode. They weren't going to be on those primary sets on the days that we needed them. It made it look good, and it gave it a sense of importance, and made you feel like you really were out on this journey with other people for a change."

Added Livingston, "We tried to make it look like it wasn't Voyager, but you knew it was Voyager. We used a lot of the sets. I even wanted to shoot on the bridge, but they took that scene out. We shot a lot in the conference room."

The most confusing thing about the episode was not the espionage puzzle, but the title. Explained Moore, "I was working on the show. I hadn't titled it yet, and I was in a bookstore. William Rehnquist has a book out that's about the history of civil liberties, habeas corpus specifically. I opened up the book jacket, and on the inside jacket it was talking about how Lincoln had suspended habeas corpus during the Civil War, and just tossed off a quote from Cicero, which was, 'Inter Arma Silent Leges,' meaning in time of war the laws fall silent. I went, that's a great quote, and it's perfect for what I am doing, because the whole episode is about that very concept. I talked to our research consultant,

to make sure I had the Latin correct, and the quotation was cited correctly. We monkeyed around a little bit with the word order, so it looked good and sounded right. Word order in Latin is kind of random anyway. That's where the obscure title came from, which I was kind of proud of. People kept bugging me about, what the hell does this mean? What is this title of yours? I took perverse glee in the fact. The VOYAGER guys looked at me like I was crazy, and nobody knew how to pronounce the title, but we were going to stick with it." □

characters along for the ride. It would have given Bashir too many safe places to go. It had to be on another ship. I didn't want another Defiant-class starship, because it's always a little bit of a push with the audience when you are doing that, because they know what you are doing. They know you are just using the same sets again, and it gets a little boring. I wanted

Klingon Empire, but that isn't what he wants. The man who deserves to lead the Empire is Martok. He hands over the leadership to Martok, so Worf becomes king-maker and makes Martok the Chancellor of the Klingon Empire. It was fun to write the last chapter of Gowron, and Robert O'Reilly got a kick out of it. I helped create the character, and then to play him all these years and finally bring his story to resolution was an unexpected treat. I'm glad we decided to go that way in the end. Making Martok the leader is just great, because J.G. is just a tremendous actor, and has done so much with the part. It's great to go out of the series thinking that that's the guy who represents the Klingons now."

Moore continued, "The Kira story with Damar, Garak, and Odo, plays out a lot of the tensions in the resistance. When they are stealing a Dominion ship, complications ensue and they are not able to get away when they thought they would. Rusot, the Cardassian character who is Damar's friend, wants to kill Kira. There is a moment where Damar has to choose. Rusot is his friend, the loyal Cardassian. They speak the same language. They are patriots defending their homeland. They were part of the Occupation and there is this Bajoran bitch who is giving them grief. They could go back to leading the resistance the way they want to, and all they have to do is kill Kira. Ultimately Damar has to shoot his friend rather than shoot Kira, and it bonds Kira and Damar together. Odo is on that mission, and you see that his disease has progressed far more than anyone had anticipated."



Bashir and O'Brien tie-up Section 31's Sloan (William Sadler) on a biobed to probe his mind for a cure for Odo in "Extreme Measures."

"Hey Julian. The next time you take a trip inside someone's mind, you're going on your own."  
—O'Brien

## EXTREME MEASURES

★ ★ 1/2

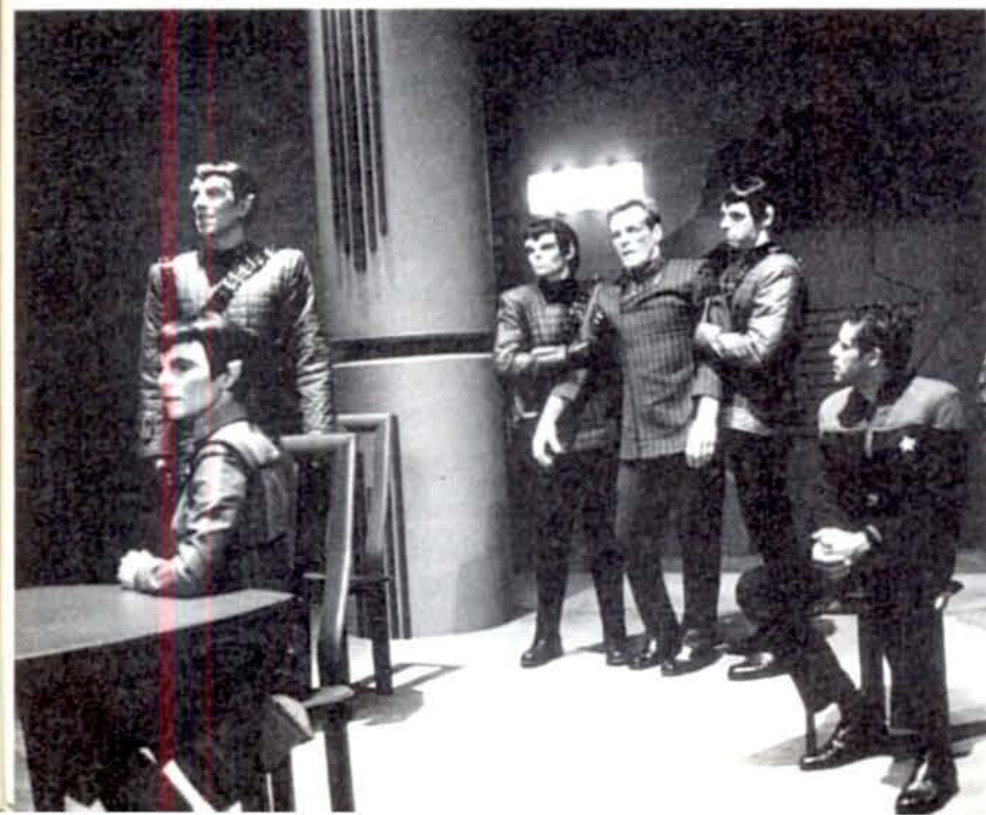
5/15/99. Production #573. Stardate 52645.7. Written by Bradley Thompson and David Weddle. Directed by Steve Posey.

Kira and Garak bring the dying Odo to DS9. Bashir and O'Brien finally tell Sisko of their plan to lure someone from Section 31 to the station. Bashir has also obtained illegal Romulan mind probes to try and extract information from this person.

Bashir is successful. Sloan shows up in his quarters, but Bashir is prepared, and soon O'Brien and Bashir have Sloan tied up on a biobed ready to probe his mind. Before they can stop him, Sloan triggers a device to cause his own brain death. They have about an hour before he will cease to have brain function. Bashir comes up with some technobabble-y way to get inside Sloan's brain, so that he and O'Brien are neurally linked to Sloan. They experience his brain activity as if they were in the real world. They try to convince Sloan to give them the cure, chase him around his "world," get lost thinking they are out of his brain, and finally stumble onto the cure. Sisko and Ezri find them waking up. Sloan is dead. Bashir is able to cure Odo.

Said Moore, "Bashir and O'Brien put their

Bashir and Cretak face a Romulan tribunal led by Tai Shiar chief Koval (John Fleck), indicting a tortured Sloane (William Sadler).





# STAR TREK DEEP SPACE NINE

## CASEY BIGGS

*The actor behind strongman Damar on moving out of Dukat's shadow to become Cardassia's leader.*

By Anna Kaplan

When Casey Biggs was first cast as Damar, Dukat's companion during his partial exile from Cardassia during season four of DEEP SPACE NINE, neither Biggs nor the writer/producers knew where that journey would eventually take Damar. Hans Beimler, who wrote the teleplay of "Return to Grace" which introduced the character, said, "I think that's the distinguishing mark of DEEP SPACE NINE, that the characters evolve. Look at Damar. In the first show he ever appears, I gave him just a few things of tech. We knew that we were going to have a guy that was going to evolve into Dukat's sidekick, and so we knew that there was going to be a significant character in the piece, but how significant? That he becomes the leader of Cardassia, and ultimately ends up saving whatever is left of the Cardassian morale and conscience? Who would have predicted that?"

Biggs agreed. On the set filming a scene from the last episode, when Damar, Kira and Garak are discovered by the Jem'Hadar, Biggs said, "When I did the audition, I thought to myself, they could have an extra do this part. I thought, why am I here? Then they called me back again. They gave me the part. The first day of shooting Jonathan West was directing, and came over to me and said, 'I don't want you to get nervous, but they have got big plans for this character.' I said, 'Why are you telling me this, my first day with two pounds of rubber on my face?' I didn't know anything about these people. It was amazing. The whole thing grew and grew and grew. I started as a lieutenant and ended up as the leader of the Empire."

As Biggs said, when he started playing Damar, he knew nothing of Cardassians.



Biggs, the hunk behind the bony forehead. Right: The people rally around Damar as he leads the Cardassian resistance in seventh season's "The Dogs of War."

"Marc Alaimo filled me in as best he could," said Biggs. "He basically created the race, I think. They are great characters. When the Klingons became good guys, they needed some bad guys. Cardassians have come and gone, but I think Marc and I are pretty much the ones that have gone the longest. Marc's shoes are good to walk in."

Biggs was surprised to learn how popular Cardassians had become with TREK fans. He laughed, "Women find them sexy, too. It's unbelievable to me. Marc's got a

whole thing called 'Dukat's Women,' which is a fan club. All of a sudden I realized I had this huge fan club out there with a website. The president of the fan club forwards mail to me. They write fan fiction. It's all totally erotic. I think it's the masculinity of it maybe. I'm not particularly good looking. It's great makeup. It's very strong, pretty black and white. It's so strange to me. I did a convention a while back, and I got up on stage and said, 'Does anybody know who I am?' They did. I was told, 'My God, they would just eat you up at the conventions because they are so tired of all the other people. They want some new meat, it's



odd to me. You could sit there for three hours and sign pictures. It's amazing. Also, I was so fascinated at how intelligent the discussion was. I was impressed. But here on the set, hardly anybody even knows what I look like because they don't see you out of makeup."

Initially, Damar worked side-by-side with Dukat. He was there when Dukat formed the alliance with the Dominion and took over Deep Space Nine, where he and Dukat were forced to work with Weyoun.





Biggs as Damar (left) and Kira attempt to steal a Breen weapon in "Tacking Into the Wind," aided by Garak and John Vickery as Gul Rusot (right).

Kira, Odo and Quark remained on the station during that time. Biggs recalled, "Marc Alaimo and I became great friends, and Jeff. What was interesting, too, is whenever I am working my storyline, it's almost like our show. When Jeff and Marc and I were together, nobody else was shooting. We took over the space station for six or seven episodes."

Kira and Damar did not get along then. This was made very clear, despite the fact that certain scenes emphasizing their dislike got left on the editing floor. Said Biggs, "There was one episode where Kira says, 'Look at Damar. Every time he talks about Bajorans, he sneers.' I thought, how am I going to play that, a characteristic that they write in? They can look so stupid. I figured I'd do my Jack Nicholson as a Cardassian. I am playing this for three episodes. I didn't know that they cut it out. They took that piece out. Here I was, trying to come up and make real some kind of an affectation that the character has, when nobody knows what the hell I am doing now, because they cut that whole piece out. They lifted it out. It was when Dukat tells me to bring her a dress. They just cut that out of the scene, so for three episodes I am going 'Ba-

lorans.'"

He said the word Bajorans showing the sneer. It was still very clear that he and Kira disliked each other. Then, when Sisko took back the station, Damar killed Dukat's daughter Ziyal. Dukat went crazy, but somehow blamed Sisko and not Damar for his daughter's death. This event did upset the Cardassian fans, though. Said Biggs, "When I killed off his daughter, oh God did that cause a stink. I kept saying, 'She betrayed the race. I'm a patriot.' She betrayed her father, she betrayed the race, so there was no question. The man is a soldier, he's a patriot. Get her out of the way."

Dukat went crazy, and Damar stayed around. Biggs said, "What was interesting to me was, I guess I'm going to be around for a while, because they easily could have offed me at the end of that whole series of shows. They like me, they like the character. Sometimes you put people in this makeup and they can't get past it. Because still, to this day, you don't know how much is coming across with all these pieces on your face, in terms of what's reading. You just have to trust the director and trust yourself, I guess."

While Dukat was off on his own, the Dominion-Cardassian Alliance was based on Cardassia, and Biggs spent most of his time working in a room with Jeff Combs. He remembered, "Jeff and I were together for a long time. We were stuck in that room. Every time you would come back to us we would be in that little room, arguing about something. But he and I come from the same kind of backgrounds anyway, which was a lot of fun. There was one scene we shot, which was probably the last scene we would do together, so it was sort of moving. I said, 'This is probably the last time we are going to be together.' We lobbied to have each of us kill each other."

Biggs as Damar (left), Kira (Nana Visitor) and Garak (Andrew Robinson), the heroes of the Cardassian resistance in finale "What You Leave Behind."



**"When the Klingons became good guys, they needed some bad guys. Cardassians have come and gone, but Marc and I are the ones who have gone the longest."**

—Casey Biggs, Damar—

That didn't happen. Damar was killed by the Jem'Hadar, and Garak killed Weyoun.

Damar got pushed too far by Weyoun and the Dominion, and decided to help Cardassia throw off the Dominion shackles. Said Biggs, "We've got this sort of reluctant hero, reluctant leader. He starts to drink. I think they liked the way I looked in Quark's bar a couple of years ago. I

had a couple of great scenes with Armin in there. I think they liked that, so I was an alcoholic for two years, the character was on the show. Thank goodness they made me stop drinking that stuff. It was terrible. It was Karo syrup. Then they gave me sugar-free maple syrup. But at least I went to the Betty Ford of outer space so I got clean. I pulled up that Cardassian strength and got off the stuff. That was nice."

Ultimately, Damar dies for Cardassia. Said Biggs, "I die a hero, so that's good. What's funny is that Ira Behr is a big fan of the Alamo. I did a big Alamo movie, and I pretty much die in this the way I died in the Alamo, at the beginning of the battle as the leader, so I turn into a legend. It's great, I don't get blown up to the fifth dimension with no mention."

Biggs could be seen out of makeup at the beginning of the final season, when he played Dr. Wyckoff during Sisko's vision in "Shadows and Symbols." He was also out of makeup in the final scene at Vic's during the finale. He said, "Actually a lot of us are in the very last scene in Vic's bar, without makeup. All of us in heavy makeup are going to be at the gaming tables. That will be a nice little thing for trivia. Who was Garak, who was Damar, who was Weyoun?"

Biggs' final feelings about DEEP SPACE NINE? He said, "It's been good. It's been an odd thing in terms of the fans and all that, too, because you step into a world that you had no idea you were stepping into. They've got such a great company of recurring actors. Jeff, and Marc, and Kai Winn, they really have body, and they really have storylines. The fans, the viewers, can really hook into them. The crew is great. Everybody pretty much likes each other still. I've been doing this for four years now. Wow, that's a long time. Somebody asked me, 'Who are you going to miss?' I said, 'I am just going to take them all with me, so it doesn't matter.' The friends that you make, you just take with you." □





A Breen battlecruiser charges its weapons in "The Changing Face of Evil," CGI effects supervised by David Stipes. The Breen ally with the Dominion for the seventh season's epic final ten episode war arc.

TION 12 years ago, when Gene [Roddenberry] created it, there was literally no science fiction on television. By the time DEEP SPACE NINE came around, there were a dozen science fiction shows.

"It was disappointing, but a natural evolution in sci-fi television, that DEEP SPACE NINE would get watered down a bit in terms of the numbers. We created a show that never spent a day on the air without another STAR TREK show. THE NEXT GENERATION had five and a half years without another show on the air, and VOYAGER is now on the air without another show, but DEEP SPACE NINE always had one or the other on the air with it. DEEP SPACE NINE did exist in a non-spaceship mode. It was really the first and only STAR TREK series that was grounded, as opposed to sitting on a Federation starship. It worked, and it had its own unique smell to it, and feel to it. It was its own animal. It had a wonderful, rich group of characters. It had a tremendous mix of stories. We had stories that wrestled with contemporary issues. We had stories that were action-adventure stories. We had stories that were remarkably funny, and we had stories that were very poignant. We managed to continue a great mix of shows with this eclectic grouping of people, in this old space station out at the ends of the quadrant. It took on a life of its own, without an Enterprise or a Voyager to ground it in a STAR TREK format. It survived and managed to entertain a lot of people for seven years. I am

very proud of that, I think, more than anything else."

Michael Piller explained, "My feeling is that, with great appreciation to Ira Steven Behr, and Rick Berman, this show has held its creative integrity from beginning to end. I am very proud of what we set out to do. I think they did a terrific job in following through, and that this show is going to be discovered very much the same way the original STAR TREK was discovered, over the long run. I think that's where people will really, really appreciate the creative achievements that these people have done."

Behr added, "The show is now outside of me, outside of any of us who work on the show. The shows have to stand alone. The series has to be considered a valid piece of television beyond anything I say, or any rationalizations I make. I could say a lot of things that would piss many different people off, both fans, and not fans, but at this stage, I'm

not in the mood to kick my heels up about anything. Overall, it was a very positive experience, and overall, in the face of some very, very, very, very severe limitations, I think we were able to persevere and not let those limitations, on many levels, limit us. I think that is a good thing. It's still STAR TREK. It will always be STAR TREK. That is both good, and, like I said, limiting. But within those limitations we stretched and pulled and pushed and molded and shoved and broke and screamed and hollered and made some lovely music."

The creators of DEEP SPACE NINE, seventh season consultant Michael Piller and executive producer Rick Berman.



plan into motion from my show, send out word that he has found a cure. Sure enough Sloan shows up on Deep Space Nine, in Bashir's quarters in the middle of the night. This time Bashir is ready for him, and springs a trap, captures him and takes him to a lab. He pulls out a couple of the Romulan mind probes that we saw back in 'Inter Arma...' He's going to take the information directly out of Sloan's mind. Sloan does know what the cure is. But before Bashir can put the devices in to work, Sloan basically commits suicide. His entire neural network has been scrambled to prevent an enemy from getting access to all of Section 31's secrets. Bashir and O'Brien come up with a wacky plan, a way of connecting their minds into Sloan, and the two guys will go in there and go hunting for the information. To them it will look like they are going up corridors and streets, and meeting people, but it's just a metaphorical way of showing them looking through Sloan's mind telepathically. The impulse to do this show was to do one more Bashir and O'Brien adventure. That episode is about their friendship, it's about how far they've come, what they mean to each other. They think they are going to die in there, where they are trapped in Sloan's mind, and they don't have a way out. Bashir tries to get O'Brien to admit, 'You like me better than you like your wife.' O'Brien doesn't want to admit it. Bashir is telling him, 'We are going to die. You can finally admit it. You spend more time with me than you do her anyway.' The white light is coming, and the tunnel, and you think they are going to die. O'Brien forces them to get up and keep looking."

Moore added, "Bashir needs to get the cure or Odo is going to die. That is the ticking clock of the show. It's really an adventure and character piece about Bashir and O'Brien. It might have been a mistake to do it as a stand-alone episode, coming right in the middle of this run. It is either going to feel like a nice little refreshing change, so that the format doesn't get stretched too thin, or it's going to feel like a disjointed part of the overall."

**"I won't preside over the demise of Ferengi civilization. Not me. The line has to be drawn here. This far, and no further."**

—Quark

## THE DOGS OF WAR

★★★1/2

5/22/99. Production #574. Stardate unknown. Story by Peter Alan Fields. Teleplay by Ronald D. Moore and René Echevarria. Directed by Avery Brooks.

The DS9 crew are waiting for their new ship, a Defiant-class ship called the Sao Paulo, renamed the Defiant. The shield generators have been reconfigured to counteract the Breen weapon.

Garak, Damar and Kira head into a trap on Cardassia Prime. Those they were expecting to join have been killed. The only place they can go is to the home where Garak grew up, with his housekeeper Mila (Julianna McCarthy).

Odo is now well, and very angry at the Federation's tolerance for apparent genocide, but

**Quark spurns honors from the Negus and vows to keep his bar on DS9 the last true outpost of Ferengi greed and avarice in "The Dogs of War."**





# STAR TREK DEEP SPACE NINE

## J.G. HERTZLER

*The actor who loves Klingons on playing Martok, a small role that blossomed into ruler of the Empire.*

By Anna Kaplan

J.G. Hertzler loves Klingons. He laughed, "Everybody needs Klingons. THE TONIGHT SHOW could have used the passion of a Klingon. I believe VOYAGER needs Klingons."

Hertzler actually first played an ancient Klingon for a computer game, and made up his mind about the warrior race. He recalled, "I consider the Klingons a race of linebackers, because of the passion, and the controlled mania of their lives. That suits me and my approach to life. I used to play football in high school and college. I was an outside linebacker, and the world you live in during the course of a game is an incredibly heightened world where everything has immediate consequences. You win or you lose. Nothing is predetermined. There is a great deal of passion involved in that sport. I had done the CD-ROM; I played an ancient Klingon. I looked forward to the makeup, actually. I looked forward to living in the Klingon world."

Hertzler was cast as Martok for the episode "Way of the Warrior." He said, "I had no idea what was going to happen to him. I just assumed it was going to be a couple of episodes if I was lucky. That would be it, and I would move on, and leave Martok hanging on the rack."

Martok was later exposed as a changeling infiltrator, killed in the episode "Apocalypse Rising," which should have been the end of the character. Explained Hertzler, "One of the original scripts had, in the development process, that Gowron [Robert O'Reilly] was the changeling. They said that might be too pat. What if we had somebody else, totally unexpected at that point? That's where it



With Worf in "By Inferno's Light," facing their Jem'Hadar jailers in a fight to the death. Inset: As the artist in "Far Beyond the Stars."

changed to me. My character got blown up. It's not often you get blown to smithereens and then return."

Martok was found by Garak and Worf along with Dr. Bashir in a Jem'Hadar prison, in "In Purgatory's Shadow." Recalled Hertzler, "Ira [Behr] had come to me, I think it was during 'Apocalypse Rising,' and said, 'You know, there is a possibility that we could bring you back. He may have been locked away in a prison planet. This is Hollywood, so I said, 'Well, that would be great.'"

Hertzler laughed, "I was thrilled. Then to see him grow, that was unexpected and wonderful. A couple of things like that have come to me like bolts out of the blue in this world, in this life of an actor. Most I have had to scratch and claw for. But then out of the blue these huge things happen, totally unexpected, so I have been very lucky."

When Martok returned after his time in the prison camp, the eye he had lost could have been replaced by Dr. Bashir. But the actor did not want the eye fixed. He said, "Ira

mentioned, 'You know we will be able to give you back your eye.' I thought about it overnight. I came back and I said, 'You know, Ira, I've been thinking. I'd probably like to keep the eye gone.' They said the eye, the scar is established to connote the time that has passed, and the pain he has gone through. I said, 'Let's keep it that way, as a badge to the courage that I survived.' It seems very Klingon to just keep it, not fix it, not put in an artificial eye. I thought it might be a more unique thing to have the single eye. Or maybe I was just being selfish. I didn't

want to wear some kind of bizarre, metallic, scleral lens."

Wasn't that hard, acting for more than two seasons with one eye covered? Answered Hertzler, "Truthfully, it's not hard at all. But the reason for that is, I have a lazy eye. My left eye, I don't really use it. When they wanted to put the scar over my right eye, I said, 'Well, if you want a set left, [so] I don't walk through walls and trip and knock things down and injure other actors, you better put it over my left eye, because I can't see much out of that one.' I'm glad it's there. It makes the character a little more unique, identifiably so, and it doesn't cause me much hassle at all."

In "Soldiers of the Empire," written by Ronald D. Moore, Martok had to confront the fear he still had after all the time in the prison camp. Said Hertzler, "In a way, I wish that had come a little bit later, because I was still getting comfortable in the role. It was an extraordinarily well-written script. It was a Klingon script, which of course emphasized the world of the Klingons, the phi-







Hertzler as Martok (right) with Alexander Siddig as Bashir and Michael Dorn as Worf in fifth season's "In Purgatory's Shadow," leading the valorous resistance and losing an eye on a Jem'Hadar prison planet.

losophy of Klingons. It's almost like doing Shakespeare. You are in a different world of givens. When Klingons interact with humans, Federation types, or other humanoids of less dramatic appearance, everything is toned down a little bit, because we have to be able to converse with them. We have to pull our natural passions in. I am speaking in character. But when Klingons are together, that guardedness is not necessarily there. In an actor's language, it allows for living even more in the extremes of passion, sadness, joy, anger, hate, love, all of it. Then to deal with a psychological issue of self-doubt, of cowardice in the face of the enemy, and psychological terror, those are things to be dealt with in major motion pictures. To get the chance to do that on a television show was extraordinary."

During the last season, Moore wrote his last, complete, Klingon episode, called "Once More Unto the Breach" which brought back John Colicos as Kor. Hertzler saw similarities between the two episodes. "I got to wallow in the hatred of what somebody did to me in my past, and be driven solely by revenge," he said. "To plumb the depth of that, even in the face of a pathetic old man. I wasn't seeing this pathetic old man, I was seeing the person who had ruined my life and my father's life. All I wanted to do was to revenge it. To indulge that kind of hatred as an actor is extraordinary, and you can't do it without the writing. The writing made it, the writing was there. What was so extraordinary about those two shows, 'Once More Unto the Breach' and 'Soldiers of Empire,' although war was in the background, the dramatic action was

**"I just assumed it was going to be a couple of episodes if I was lucky. That would be it, and I would move on, and leave Martok hanging on the rack."**

—J.G. Hertzler, Martok—

really involved with internal relationships. That, in a way, is harder to write. It's easier to write a car crash, or an explosion, than it is to write dramatic action about a deep-seated revenge motive for an individual, something that was done to him long ago as in the Kor episode. My father didn't live to see vindication. He died knowing his son was a failure. That was a more emotionally wrenching thought than watching somebody getting crushed by an elevator."

Much of DEEP SPACE NINE's seventh season dealt with the war, especially in episodes involving Martok. Although Hertzler loves Klingons, he does not, like they do, love war. He said, "If I have a lament, my only lament about the series is that most of the action, physical, external, adventure-action for the show in the last couple of years has depended upon a war, as opposed to the original STAR TREK, which was confronting the unknown. The dramatic action should grow out of confronting the unknown. It's easier to write action that deals with exploding death than it is to write dramatic action involving the needs and the emotions and the psychology of human beings. It's easier to write the explosion. STAR TREK emphasized both kinds, but I wish that the action could have been more derived from adventurers confronting the unknown, as in the original STAR TREK, than it was warriors confronting each other. STAR TREK deals with the meaning of life. Sci-fi deals with the meaning of life, I think, and that is why it's so interesting to such a huge audience. Why are we here? I believe that question is much better answered when you are confronting the un-

can do nothing.

The Grand Nagus calls DS9, and speaking to Quark over a very faulty channel, tells him he is coming to the station to make Quark the new Nagus. Quark can hardly believe the good news, but makes plans. Brunt arrives, to suck up to the next Nagus. Soon he is giving Quark a pedicure, and the news. Ferenginar has changed. There are taxes on bribes, to pay for social programs such as health care and aid to the elderly, and so forth. Quark is outraged. The Federation and Moogie and Zek have ruined Ferengi society. He will tell Zek he can't be Nagus unless the old ways are reinstated.

Weyoun announces that all Cardassian rebels, including Damar, have been killed, and all bases eliminated. Mila tells the group in the cellar that the people do not believe Damar is dead. Kira and Garak realize that they can use this to turn the rebellion into a popular revolution with Damar as the leader. They carry out a successful bombing and the people rally around Damar.

Ezri and Bashir, who have been avoiding each other, promising to just be friends, finally join in a kiss.

Zek and Moogie (Cecily Adams) arrive. Quark makes his speech to a surprised Zek. Zek never wanted Quark to be Nagus. He thought he was talking to Rom, a new Nagus, for a new Ferenginar. Quark vows that his bar will be the last outpost of the real Ferengi way of greed and avarice.

Ross, Sisko, Martok and the Romulans realize that the Dominion is regrouping. They vote to go on the offensive because they can counteract the Breen weapon. They will not allow the Dominion to sit in Cardassian space and recover.

Sisko finds Kasidy upset. She is pregnant, and afraid that the Prophet's warning means harm will come to the baby.

Said Echevarria, "Ron really wanted to do a last episode, so for sentimental reasons we decided to team up and do that last show together. We basically had to have the plate set for Ira and Hans. The rebellion on Cardassia needs to be on the verge of the people rising up. Odo needed to be cured, and know about Section 31. We wanted Kasidy and Sisko pregnant."

He continued, "The other story was a Quark story. In the first draft, I think we were so enamored of the idea that Rom was going to become Nagus that we forgot that Quark is one of the stars of our show. The show basically ends with Quark being dumped. He loses the Nagus-ship and he loses Ezri to Bashir. As we first sat down to write, Ron said, 'This is a lot of fun, but this is the last Quark story.' Before we knew it the whole thing had unraveled in our hands. This is wrong. We are not giving Quark the character he deserves. We came up with a whole new take. Rom still ends up being Nagus. Quark thinks he's going to become Nagus, but he finds out that Ferenginar has changed drastically, and is becoming more and more of a 24th-century socialist state, like any

**Max Grodenchik as Rom, named the Grand Nagus of Ferenginar in "The Dogs of War," a new leader to carry forth a new, enlightened regime.**







Hertzler (r), credited as Garman Hertzler, took the role of a changling, Laas, among one hundred shapeshifters like Odo dispatched by the Founders throughout the galaxy, in seventh season's "Chimera."

known, searching for the answer, rather than fighting each other for territory."

Over the years, Hertzler has not just played Martok on DEEP SPACE NINE. He played a Vulcan in "Emissary," and a human in "Far Beyond the Stars." He also got to play another changeling in the seventh season episode "Chimera." Said Hertzler, "That was

a very last minute thing. They auditioned a lot of people, and they just couldn't find whatever they were looking for. They asked me if I would be willing to read for it, and I said, 'As long as I can be a completely different thing, so there is no Martok perceptible, in the role. I didn't even want to use my name or something close to my name. I didn't want to destroy something about Martok. They thought that I could. I must say, most people don't see the credits, they don't know it is me, so to a degree I was successful in doing it. It was an interesting and fun character to do, because he had no guile. There was every reason to be guileless. I had nothing that I wanted from anybody, except Odo.'

Soon after, "Chimera" began the march to the end of the series and the end of the war, and changes for the Klingon Empire. Worf winds up killing Gowron, making Martok Chancellor. Recalled Hertzler, "It was extraordinary to me, to begin to read those scripts and say, 'Something is happening here.' This is important. The war caused the politics to explode. I thought that was a great episode, actually ['Tacking Into the Wind']. Worf was boxed into a corner. If you can box a character into a corner, in writing, that he only finds one way out, and

**“Shakespeare dealt with the human condition, whether it was love, ambition, or the prospect of dying and leaving a legacy, and so does STAR TREK.”**

—J.G. Hertzler, Martok—

it has huge ramifications for everyone else around him, then that's good writing. That's what happened, that was the culmination for that particular arc between Gowron and myself. That part of the arc of the last six or seven was terrific.

"It's a little hard for me, the last episode. It's easy for Martok. Sisko and the Admiral [Ross] and myself are walking among the devastated streets of Cardassia, and I have to revel in the destruction and victory, which is a little bit difficult in the face of Kosovo and the real things that are going on. It's a little hard for me to revel in the destruction of Cardassia. But as a Klingon it's not hard at all, and you have to make that separation. There is an arc there that I had to devote some thought to, to be able to get behind it. I had some real soul searching."

As DEEP SPACE NINE came to an end, Hertzler noted, "I think it is odd that after all these years, DS9 is getting a lot of press after it's done. It's like a funeral. I'm just glad to see that people are mentioning it now. For every show, it takes a couple of years for people to build.

I think it's classic, for the same reasons that Shakespeare was classic. Shakespeare dealt with the human condition and the meaning of life, whether it was about revenge, or love, or ambition, or the prospect of dying and leaving a legacy. He dealt with all those things, and so does STAR TREK. It touches the human spirit in a unique way, and that is universal. That is not limited to English-speaking, American television. I'm stupefyingly proud to have been a part of it. It doesn't happen often in an actor's life."□

Federation planet. They have taxes on Ferenginar, they have a Congress. He's just appalled. He decides to make a stand, when the Nagus gets there, and says, 'You have to let me do things my way, or I'm going to turn this job down.' They say, 'What are you talking about? We never wanted you anyway. It was Rom.' Quark is in fact released from what would have been a terrible burden on him. He says, 'Ferenginar is dead, except for one place, right here, Quark's. This is the last outpost of what made Ferenginar great.' He's the last Ferengi. That felt so much better to us. I called Armin Shimerman at home to tell him that we had changed it. He confessed that he was very disappointed in the first draft. He was just dejected to think that was where we were going to leave his character. Armin was much, much happier, and we still managed to give Rom his due. What Armin loved about it is that Quark for seven years has been seduced by human values, becomes more and more like us, and then at the end of this picture, goes back to who he was at the beginning of the show, with the integrity of his beliefs."

**"This may be the last time we're all together, but no matter what the future holds, no matter how far we travel, a part of us, a very important part, will always remain here, on Deep Space Nine."**

—Captain Sisko

## WHAT YOU LEAVE BEHIND

★★★★

5/29/99. Production #747 (575 and 576). Stardate unknown. Written by Ira Steven Behr and Hans Beimler. Directed by Allan Kroeker.

The DS9 crew on the new Defiant heads out with a huge convoy of ships on the way to Cardassia. Just about every Federation, Romulan and Klingon vessel the audience has ever seen is on the screen.

On Bajor, Dukat comes back to Winn with his vision restored. She knows how to release the Pagh-wraiths, but needs his help. They go to the fire caves, still fighting.

The Breen leave Cardassia, to join the center of the fight alongside the Jem'Hadar. Damar and his Cardassian allies sabotage the power supply, cutting the female shapeshifter off from the fighting in space. She tells Weyoun to see that the people of Cardassia are punished. Kira, Damar and Garak hear in the cellar that two million Cardassians were killed at Lacarian City.

Ross, Sisko and Martok promise to celebrate with blood wine on Cardassia Prime. A huge battle ensues, between the Federation-Romulan-Klingon forces, and the Breen-Jem'Hadar-Cardassian Alliance. On Cardassia the people rebel, pledging themselves to Damar. As the battle in space continues, the Cardassians suddenly switch sides, attacking the Jem'Hadar and Breen. The Founder orders all Cardassians exterminated.

On the Defiant, Odo suggests that he should try and talk to the Founder. If she dies without surrender every last man will fight to the death

**Vic (James Darren) sings to the station's crew, celebrating the end of the war and the end of a great series in "What You Leave Behind."**





# STAR TREK DEEP SPACE NINE

## JEFFREY COMBS

*The character actor behind the Vorta Weyoun and the Ferengi Brunt on doing DS9 double duty.*

By Anna Kaplan

Weyoun, the treacherous Vorta that helped the Dominion wage a long and devastating war against the Federation, finally met his death during DEEP SPACE NINE's final season. He died, not once, but twice on camera, and at least once off camera, replaced up until the end by yet another Weyoun clone.

Played by Jeffrey Combs, Weyoun was first introduced to the DS9 audience in the fourth season episode "To the Death," in which he died. He talked about what it was like creating a Vorta, saying, "The very first time I played Weyoun, it was the first time I just looked at myself in the mirror with that [makeup] on. What do I do? Who is this guy? How do I approach people? Out of that, came all of that bowing and the open hands. I bow, a very formal sort of approach to things. I just remember thinking, I don't want to play it straight as a bad guy. How about if he's the nicest bad guy? He obviously takes great pride in how he looks and how he speaks. So let's just go for that, let's go for highly refined, putting people at ease. That's what these people do, put people at ease, and when their guard is down, that's when I get them. It was having all those doors and windows being opened in the first one, and I was seeing all of that. I did that first scene with Avery [Brooks], when I try to get him to join me on this journey to get these renegade Jem'Hadar. 'Let's be together.' Everything was there in that first show, and then they killed me."

Combs laughed, "I thought, oh shoot! It was such a great character, and I'm dead."

But to everyone's surprise, he returned fifth season, in "Ties of Blood and Water,"



Combs (r) as Weyoun, with Salome Jens as the Founder in "The Changing Face of Evil," serving gods of the Dominion in an unjust war, without question.

and explained to Captain Sisko that Vortas are cloned, somehow retaining the memories of each previous version.

During Combs' favorite Weyoun episode, "Treachery, Faith, and the Great River," two clones of Weyoun are alive at the same time. One is trying to escape the Dominion by asking Odo for help. The other is with Damar, attempting to locate and kill his predecessor. Why was this episode Combs' favorite? He said, "I got to play myself twice. Two versions of the same being was really a challenge as an actor, to play someone who was the same, but different. How do you articulate that? How do you differentiate between the same person, slightly askew from each other? It's not the same as playing a different character, it's playing the same character. Plus being able to bring to life all that backstory, of where the Vorta came from, and why they are so beholden to the Founders, and why they are so ingrained in their loyalty to them. I was learning all along with everybody else. Once we were ape-like creatures. I was

stuck in a runabout with Rene [Auberjonois] for eight days, but we made the most of it. I couldn't think of anybody else I'd rather spend that much time with on that show, other than Rene. We really had a good time."

Which Weyouns appeared in that episode? Laughed Combs, "Don't make me go there. I was Weyoun Seven, Six and Seven. Six was the one in the runabout. Seven was the one back at Cardassia trying to urge him to kill himself. Five was the one Damar had assassinated."

He continued, "We never saw One, Two and Three. We came in at Four, and then Four died, and then when I came back I was Five. Five hung around for quite a while. Then he got killed off-screen. We didn't see him die in that accident. Then we got Six. Six was the supposedly defective."

When Weyoun number six actually did die onscreen, he activated a suicidal implant, and departed from life in Odo's arms. Said Combs, "They put some makeup, veins and stuff on my neck when I was dying. I had some real worries about that being too over-the-top, being too much. But it didn't turn out that way. The fact that it was Rene, that was good. It was the first time I worked with Steve Posey, the director, and it turned out to be quite a blessing. He was really supportive. I remember, I was a little edgy, because this was a very important script for me, and the development of my character. Yet here was this person who I didn't know had ever done a STAR TREK. I think he had done some NEXT GENERATIONS. It quickly became apparent that I was in good hands with Steve. That's one of highlights for me last year, no doubt about it."



Then, Combs adds, "There weren't very many recurring roles over the years that they gave over an entire episode to explore. I think that Andy Robinson had one, and Gul Dukat had one, and me, and Nog. Nog lost his leg. It's rarified company, the highest compliment."

For most of the rest of the last season of DEEP SPACE NINE, Weyoun appeared with the female shapeshifter played by Salome Jens, as the war reached its conclusion, usually on Cardassia, or a ship, occasionally with Damar. Recalled Combs, "I was in the Cardassian bunker all year. I never ventured out of it except to go to Damar's quarters to



**“The scenes with Damar this year, we had some really nice stuff, I think almost Shakespearean in their dynamics. Almost like Othello and Iago.”**

—Jeffrey Combs, Weyoun—



Combs, who once starred for Stuart Gordon as the RE-ANIMATOR (1985), sans makeup. Left: As Brunt, his Ferengi alias.

wake him from a drunken stupor. Otherwise, I am in that room. We did go on a rendezvous ship to meet up with the Breen. It was a different set, but it wasn't like walking around."

Combs continued, "When Weyoun first came along, he was always going to Sisko and being diplomatic, and trying to work things out, and [when] we occupied the station, interfacing with Kira and Odo. After that ended, I remember Ira saying, 'Last year you did half the episodes. I don't think we are going to be able to do that next year. I just don't see how.' As it turned out I did. They felt it really important, and I think rightly so, to always convey what is going on in the enemy camp. What are they doing? What are they plotting? What is their strategy? What do they know, and not know? What are their problems? So you saw quite a bit of me."

For Combs, as well as many of the other actors, a lot of the episodes during season seven ran together, especially the last ten, and his scenes in the bunker in particular. He noted, "It's like chapters of the same book. They dovetail right in between each other so much. They all just blend together.

All of those scenes are always in the same room, looking at the same wall, or trying to make it the same, but different. How many different ways can you work this room? You walk over there, you walk over here, or what do you do?"

Even so, the actor found something special wherever he could. He said, "The scenes with Damar this year, we had some really nice stuff, I thought, almost Shakespearean in their dynamics. Almost like Othello and Iago, the person in doubt with the other person perched on their shoulder urging them in a conspiratorial yet gentle way to kind of turn them to their own wishes. I would do it to him, and he would do it to me, just trying to influence each other as best we could. The rest of the time sniping at him drinking. In every episode, he takes a drink, and I make some snide comment."

Of course, Combs does not just play Weyoun, but also the Ferengi

Brunt, who got to woo Ezri in an alternate universe show. What was Combs favorite show for the Ferengi? For plain fun, it was sixth season's "The Magnificent Ferengi." Recalled Combs, "As far as behind the scenes, I would say that one was the most fun, because you had seven character actors in this Ferengi makeup. Some of the things that we were doing just sitting around, or waiting for the camera to roll, some of the dialogue was really cool. It was great fun. I made some friends on that show, Josh Pais, and Hamilton Camp. I thought those guys would come back. They just ran out of time in terms of doing everything they wanted to do. I'm sure they would have loved to have 'The Magnificent Ferengi' return."

But the most memorable episode for Combs, in some ways, of DEEP SPACE NINE came toward the very end. It may well be his favorite overall episode, in which he played both characters. He said, "It would be 'Dogs of War,' not because of any great work that I do in it, but just because of the novelty of playing two roles in the same episode. But I just think that's very juicy. That's STAR TREK trivia, and an actor's dream." □

leading to the struggling losses for the alliance.

Odo goes down to the Founder, who says she can never trust the Federation and its allies. Odo links with the Founder, instantly curing her and in a moment giving her all the knowledge she needs. She agrees to end the war, stand trial for war crimes, in exchange for Odo returning to his people, to cure the Great Link and share his knowledge of the solids and their possibilities for peaceful coexistence.

Martok celebrates, but Sisko and Ross cannot, in the face of 800 million dead Cardassians. Garak and Bashir have a final scene in which Garak mourns the loss of his ancient and rich heritage. His homecoming is the most bitter possible.

On the station, the treaty is signed and the Founder is taken away. She leaves everything up to Odo. Ross names Worf the new Federation Ambassador to Qo'noS.

At Vic's there is a huge celebration. If you watch closely you will see many of the recurring cast out of makeup, as well as writer/producers Ira Steven Behr, Hans Beimler, Ron Moore and René Echevarria, among others, at the party. Sisko toasts his crew. Vic says, "This one's from the heart," and sings "The Way You Look Tonight" to the best crew in the fleet.

Dukat, poisoned by Winn, reanimated as a Cardassian by the Pagh-wraiths in the caves. Sisko realizes he must leave, and takes a runabout down to Bajor. Through Dukat the Pagh-wraiths plan burn away Bajor, the celestial temple, and the universe. Sisko arrives, but Dukat's power is greater, until Winn calls out with her last breath to the Emissary. Sisko hurls himself, Dukat, and the Kosst Amogen text into the fire pit where they are consumed. Sisko awakens in the Celestial Temple to see Sarah. His task is complete. The Pagh-wraiths are locked away forever, but Sisko must stay with the Prophets.

Kasidy has a vision and sees Ben in the Celestial Temple. But he will come back, perhaps next year, perhaps yesterday. She will wait for him. She tells Jake.

As each person who is leaving prepares to go, they remember some of their past on the station, and say goodbye to those who will remain. Kira takes Odo to the Founders' Planet, where the Link looks sickly green. Odo tells her to tell everyone he will miss them, even Quark. He melts into the Link, which is healed.

On Deep Space Nine, Lieutenant Nog takes orders from Kira, who holds Sisko's baseball in what is now her office. Ezri and Bashir are together. Kira has to tell Quark to stop betting on who will be the next Kai. Kira sees Jake on the upper level of the Promenade looking out at the wormhole. She joins him, and they gaze at the Celestial Temple, where his father now resides, as the camera pulls back, out from the window away from the station, farther and farther, until Deep Space Nine is just a speck in the sky.

For more on the finale, see "The Making of 'What You Leave Behind,'" page 86, and "Book-ends: From 'Emissary' to the Finale," page 24. □

**After seven years of cat & mouse, Quark says goodbye to Odo as he leaves for the Great link in season finale "What You Leave Behind."**





# STAR TREK DEEP SPACE NINE

## ARON EISENBERG

*The actor behind Ferengi space cadet Nog on the role of a lifetime.*

By Anna Kaplan

When Aron Eisenberg first appeared as Nog in "A Man Alone," the second episode of DEEP SPACE NINE, he was simply Quark's nephew, a young Ferengi that did not impress anyone, except maybe Jake. Jake and he became friends because there weren't many others his age around, but Sisko did not approve. Nog went to Keiko's school because his father Rom wanted him to learn. Jake and his father influenced Nog over the years. Eventually he decided he wanted to go to Starfleet Academy, and Sisko helped him get in. He came back to the station for practical training and the war broke out. Cadet Nog became Ensign Nog.

During the final season, Nog had even more challenges to face. Always on hand piloting the Defiant with skill, he went with the landing party in "The Siege of AR-558" and lost a leg. In the episode "It's Only a Paper Moon (see page 61)," he came to terms with that loss. Said Eisenberg, taking a break from shooting on the set, "This episode is all about my character. It's about my dilemma, but Vic, played by James Darren, is helping me. It's a big show for me, emotionally. You see Nog go through a big transformation. He's scared. This whole past season or two, he's been all gung-ho about the war and Starfleet and doing his duty. Then he gets shot and loses his leg and he has a wake-up call. He thinks, 'You know what? I could die.' He's scared, and he hides when he is scared. He withdraws from everybody that he knows, and he goes through this depression. Vic Fontaine is the one who pulls him out, and their friendship is what gets

him to face reality and to accept reality, accept where his life is at. Vic has a great speech saying, 'We all get dealt our cards, and you don't know what those cards are going to be, but at least you are in the game.' I think this show says something on a grander scale to the audience. Your life might be tough. You might be scared, but at least you're in the game, at least you are living, at least you have a life. Vic's character doesn't have a 'life,' so to speak, because he is a hologram. Me coming into his life, gave him life, because all of a sudden he is working all the time. At the end, I give him life. I tell him, 'Now you are on all the time. I've worked it out with Quark.'"

Eisenberg added, "It's just a great show for me. I've been working a lot. I love my character. He is so much fun. The writers must like my character because they write a ton of stuff for me. My character grows. He goes through so many changes."

The actor is short-of-stature because of the immunosuppressive drugs he took after receiving a kidney transplant. He is actually a grown man with a child of his own. Said writer and co-executive producer Hans

Eisenberg with young Cirroc Lofton as Jake in first season's "Sanctuary."



The man behind the makeup: Eisenberg's Nog evolved and grew over seven years on the series, being promoted to Lieutenant on DS9 at the end.

Beimler about Eisenberg, "Aron is really a talented guy, and he has really been a terrific addition to the cast. He certainly has done a lot, certainly evolved."

At the end of the season, Eisenberg said, "It's been such a blessing for seven years, such a blessing for me. It's really sad that it's over, but hopefully there will be new things in the future. My character has grown and grown and grown, and I've just been so fortunate to have been a part of it. I'm very happy. I am here at the last show, the finale. I'm very lucky. The first season, I was sitting there saying to myself, 'They are going to send me away. I know it. Rick Berman's got a script in his hand that just szxends me right out of the airlock.' I was always worried. I just grew and grew and grew. This last season has been awesome. They have been really good to me. I have been very fortunate."

One of Sisko's last acts, before he evolved into another life form, was to put Nog up for promotion. At the end of DEEP SPACE NINE, he is Lieutenant Nog, working on the station for Colonel Kira. Just as amazing, his father, Rom, became Grand Nagus of Ferenginar, while Quark maintained his bar as the last outpost of Ferengi civilization.

Would Eisenberg ever want to play Nog again? He laughed, "It's such a fun character that I would be there in a heartbeat." □



# STAR TREK DEEP SPACE NINE

## WHAT YOU LEAVE BEHIND

*Ending the deep space saga: the story behind the making of the show's stunning two-hour finale.*

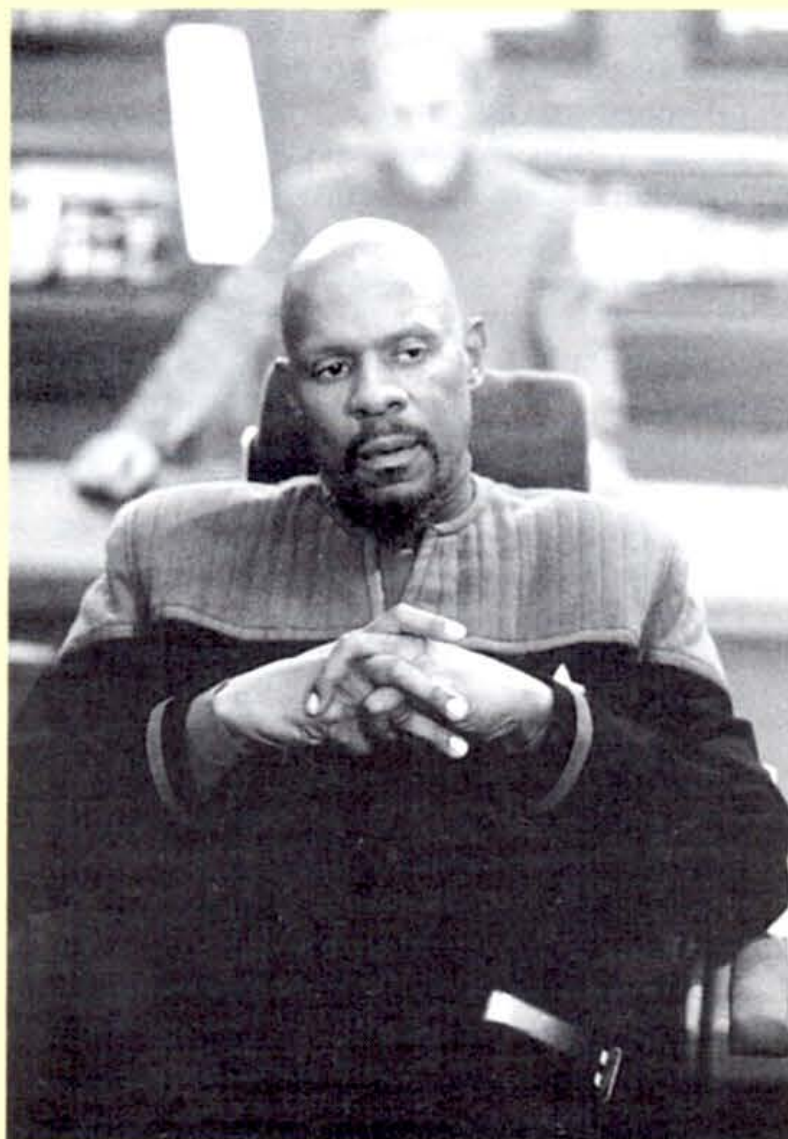
By Anna Kaplan

The writer/producers of DEEP SPACE NINE knew that the end was coming, and began planning, more than a year in advance, where they wanted to leave the series. They wove in plot threads, started some story arcs, ended others, ultimately setting up the finale. It was difficult to write the final episode, and difficult to make it, always under the pressure of time.

Of course, the two writers, executive producer Ira Steven Behr and co-executive producer Hans Beimler, knew they had to end the war. They also had to make sure that the viewers would know where the regular and recurring characters would end up. Some of this was accomplished before the finale. For example, Martok became Chancellor of the Klingon Empire, and Rom the Grand Nagus of Ferenginar in previous episodes. But the fates of most of the characters were not decided until the last two hours of DEEP SPACE NINE.

There were the paths the writers didn't take. They did not return to the story of Benny Russell, Sisko's vision of a science fiction writer in the 1950s. Said Beimler, "At one point we were considering ending the series with Benny Russell walking the station, what he had imagined. But Benny Russell was something that was introduced in the sixth season. It's not an element from the beginning. It's important that this series be a seven-year arc, not a two-year arc, so to end on that note I think would have been inappropriate. It's an interesting way to go, but you have to look at the series in its entirety, and I think that's why we made the decisions that we made."

Bajor never entered the Federation. Noted Beimler, "We talked about it a lot, be-



Avery Brooks as Sisko, in command of the new Defiant, as the Federation and its allies lead a huge convoy of ships to Cardassia Prime for a showdown with the Dominion.

cause we didn't want to ignore that. It wasn't an oversight. The question was, does that really matter? Ultimately it doesn't really mean that much. What's important, what everybody is invested in, is the station, and our people, and what happens to our people is what we thought was important. Whether Kira carries on the baton to now have Bajor join the Federation, that very well might be part of what she is interested in doing. But the important thing was who was going to end up with that baseball. It's her. The second to the last image you

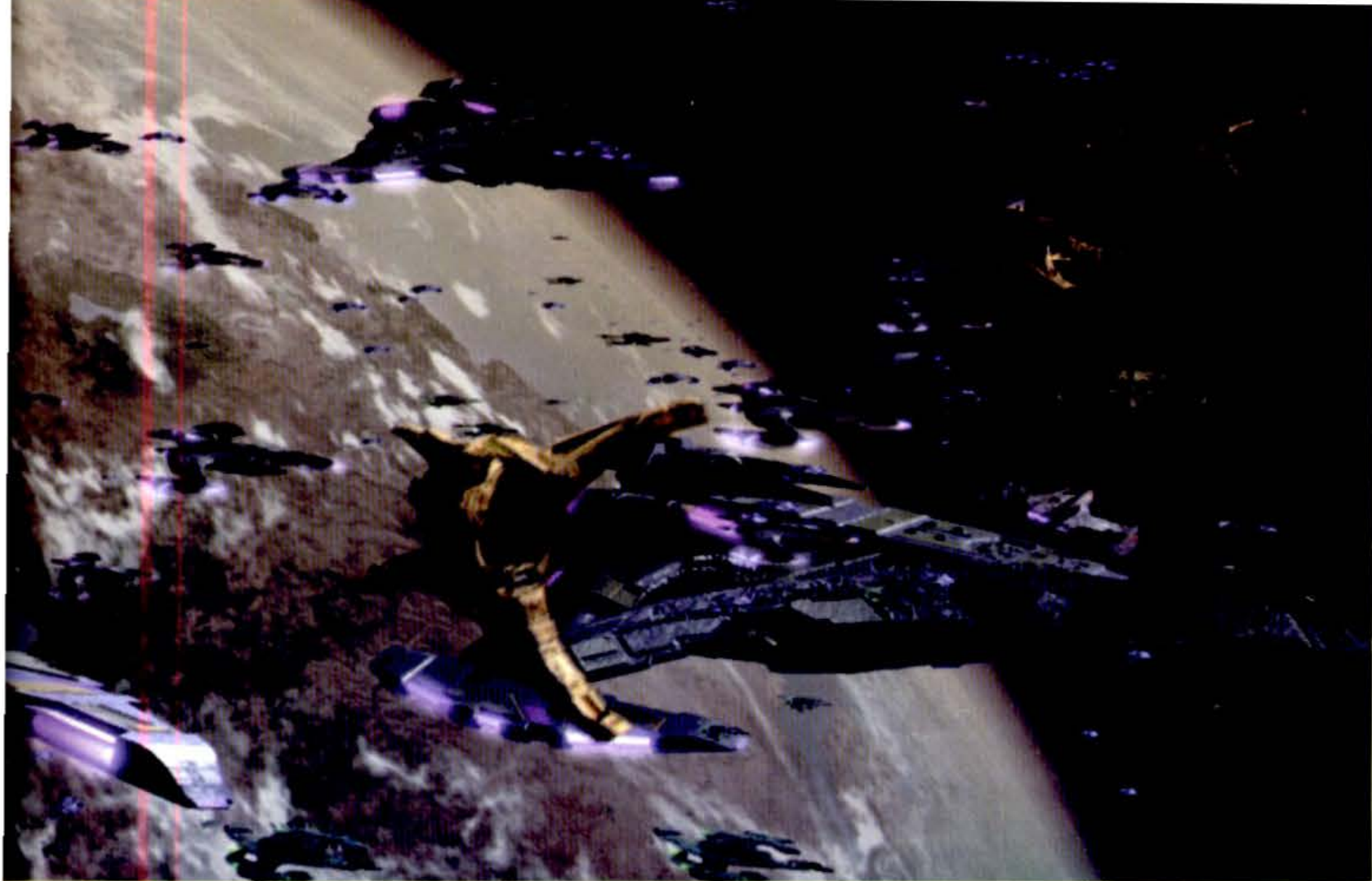
have, is her, sitting at the Captain's desk. She picks up the baseball, she walks out into Ops, looks around, there are all these new people, there is a swell of music, and she tosses the ball in her hand a couple of times and smiles. It's just a great image."

The spectacular end of the long war did occur, although perhaps with less scenes than originally envisioned. There was talk of two great battles, but there was really only one. The reasons were mainly but not exclusively budgetary. Co-executive producer Ronald D. Moore explained, "In the initial drafts we had two big set piece battles. There is a battle where the two fleets collide, and then there was going to be a second battle around the planet itself, around Cardassia Prime. We realized that we couldn't afford the second battle, and also we realized that we didn't really need the second battle. Once you have defeated the Dominion Fleet and had them on the run, and they were making their last stand around Cardassia, you could just say, they are going to fight to the last man, and they are going to defend every inch and it's going to be a really bloody, long engagement to finally conquer the planet. You didn't actually have to see it begin.

It was enough just to know how difficult it was."

In fact, they did not finish the battle anyway, because Odo convinced the female shapeshifter to end the fighting. Said Moore, "Kira tells the female shapeshifter it's over. She says, they are going to fight to the last man. Your victory is going to be just as bitter as defeat would have been. We get the feeling like there is no hope. It's going to be this ugly, awful thing we are going to have to go through. Kira communicates that to the Defiant in orbit, no they are not going





A phalanx of Breen destroyers amid a field of Jem'Hadar mines ring Cardassia Prime, as the Dominion forces prepare to repel the Federation assault, vowing to fight to the last man; CGI effects supervised by David Stipes.

to give up. Odo decides to go try to make one last appeal. He goes down to the planet, has a scene with the female shapeshifter. He offers to link with her. She says that she can't link anymore. The disease has gotten so bad. He takes her hand and links with her anyway, and gives her the cure. While they were in the link, they basically strike a deal. He tells Kira that the female shapeshifter has agreed to surrender and turn herself over as a war criminal. In exchange, Odo is going to go back to his people and the Great Link, cure them, but he is going to spend the rest of his life in The Link. That's how the war ends."

Even with only one battle, the visual effects for the finale were so numerous and so complicated that everyone available was brought in to help. Explained visual effects coordinator Adam Buckner, "The delivery schedule was the tightest of any episode that we have had. It's one of the largest episodes of DEEP SPACE NINE. We got around it by bringing in Dan Curry who is the visual effects producer, to do a large portion of the show, which he is eminently qualified to do. We actually brought in a coordinator from VOYAGER to come in and support Dan. Art Codron worked through his vacation to help us finish this show."

Supervisor Gary Hutzal and coordinator Judy Elkins along with their coworkers at Pacific Ocean Post, Image G, and elsewhere worked on the effects for the first hour, including the battle. Although there was existing footage used, much was created new for this episode. Hutzal employed his own way of using CGI to re-create a traditional looking ship shot. He discussed creating a shot of a ship like the Enterprise-D, for the finale. "In the LightWave environment, when you are working at the CGI houses, like at Digital Muse or Foundation,

they generally do everything as one piece. In other words, all the elements are basically that model of that ship, such as it is, put into the scene. What we do is we actually take the separate elements, the fill-only, key light-pass, and separate light-passes, and print them individually to get the traditional appearance of the ship. I think that we have been very, very successful in creating a photo-realistic environment. I think it will be quite difficult for the fans in this final episode to distinguish between real miniature photography and the work that we are doing. It's nice having that level of control. The Defiant looks really good, the CG model looks very good. The Breen ship, which was done over at Tony Meinenger's, is a terrific model. The first shot that we did

more palatable for our show and better matched to the type of work we have done in the past. Some of the other ships, for instance the Bird-of-Prey, required virtually no modification except to break it out for our purposes, so that we could have the separate passes, the separate light passes. That was made by Rhythm and Hues for the ride in Vegas, a very nice, very handsomely made, crafted model, matched to the original imagery. Some of the ships built by the CGI companies had to be extensively re-worked."

In the battle sequence, the Federation, Romulan and Klingon fleets engage the Dominion, with Cardassian, Breen, and Jem'Hadar ships. Almost every type of ship ever seen on STAR TREK, in many, many,

**"It's important that this series be a seven-year arc, not a two-year arc, to end on that note would have been inappropriate...That's why we made the decisions we did."**

—Co-Exec. Prod. Hans Beimler—

with it was an extreme close-up, with a pull-out, and a move back. It held up beautifully, it's enormous." The Galaxy-class ship originally came from John Knoll at ILM, who made the CGI Enterprise-D for FIRST CONTACT. Said Hutzal, "John's model didn't require a lot of modification, although we changed the surfaces on it to make it a little

View from the Defiant: the Dominion defense perimeter around Cardassia Prime, with the Dominion forces faced with a Cardassian rebellion and on the brink of surrender, CGI effects supervised by David Stipes.







The Dominion's last line of defense, a view of the Breen and Jem'Hadar forces above Cardassia Prime as they face an onslaught from the Federation and its allies, CGI effects supervised by David Stipes.

multiple versions, made at least a brief appearance in the battle. The tide turns when the Cardassians switch sides.

In the second part of the finale, supervisor David Stipes, along with Buckner, visual effects producer Dan Curry and coordinator Art Codron had their hands full. David Stipes was actually glad that the second battle was cut, after some budget estimates were made. He said, "We had some vague idea of what we were going to do. A couple of us went at this budget. Adam and I and Dan Curry. It was well over \$1 million for the two hours, just for visual effects, and needless to say, people were not really happy with that estimate. This is a pretty typical sort of thing. They'll write what they feel they want to, and you'll give them an estimate of what it's going to cost. Either they will like it, or they want to change it. In this case they did extensive rewrites, and we cut the budget down considerably. The show still looks very good, and it's very nostalgic. I think there are going to be teary eyes. I think the big payoff shot at the end is going to be neat, and Gary Hutzler's shots are wonderful. The fire caves are exciting. I think people are going to be happy with it. I am going to be really truthful, I am actually relieved not to be doing another space battle. I was getting to a point where I was asking, 'How can I do it differently?'"

In the second hour of the finale, the audience learns the fate of most of the characters. Sisko and Dukat have their final battle, after many scenes in the fire caves with Dukat and Winn. Said Moore, "Dukat and Winn are together again, and they are going down to the fire caves with the book, to release the Pagh-wraiths. After the war is over and the peace treaty is signed, Sisko and the crew, and his whole senior staff, get together at Vic's for one last night together.

Sisko is dancing with Kasidy out on the dance floor, and while that is happening, Winn and Dukat begin to release the Pagh-wraiths down on Bajor. Sisko realizes something is up, and he leaves Kasidy in the middle of the floor. He just rushes out and goes down to the fire caves with a phaser, and has a final confrontation with Dukat who is letting the Pagh-wraiths go. It's this whole extended sequence with lots of special effects and the Pagh-wraiths coming out. Kai Winn, in a crucial moment, gives Sisko an opportunity to dive at Dukat, and both of them fall into the fire caves and are falling in mid-air, all the way down into the flames. The Prophets pluck Sisko out of that moment, and Dukat falls to his death. The Pagh-wraiths are stopped."

The Defiant, allied with Klingon, Romulan, Federation and now Cardassian ships, awaiting final word of the Dominion's surrender as Odo sues for peace with the Founders, CGI effects supervised by David Stipes.



**"We've been successful in creating a photo-realistic environment. It will be different for fans to distinguish between miniature photography and work we're doing."**

—Visual f/x Sup. Gary Hutzler—

Buckner explained, "Dan Curry is doing all the material in the fire caves where Sisko and Dukat have the final fight. The work is an extensive amount of animation, blue screen composites, and CG, that is being done primarily at Foundation Imaging. The compositing will be done down at Digital Magic with Don Greenberg and Paul Hill, and

animation by Adam Howard. What Dan is doing is a lot more ambiguous and creative, unclear as to how long it will take. You just know going into it that it will be difficult. They had an element shoot the other day, shooting fire and nitrogen and other material for putting together the final piece. Foundation Imaging is creating both the backgrounds of the cave itself, and individual elements for the Pagh-wraiths that Dan is getting set up. Then they will sit down for several long sessions in the compositing bay to try to bring it all together. The Pagh-wraiths in the past have been fiery red columns. Normally you only see their energy when they are coming or going. This will be a whole horde of Pagh-wraiths coming out of a fiery pit, essentially, the fires of Hell."





Odo says goodbye to the woman he loves, returning to his people to cure the Great Link and share his knowledge of the solids and their possibilities for peaceful coexistence, morphing into his tuxedo and waving goodbye to Kira Nerys, CGI morph and ocean of goo created by Digital Muse, supervised by David Stipes.

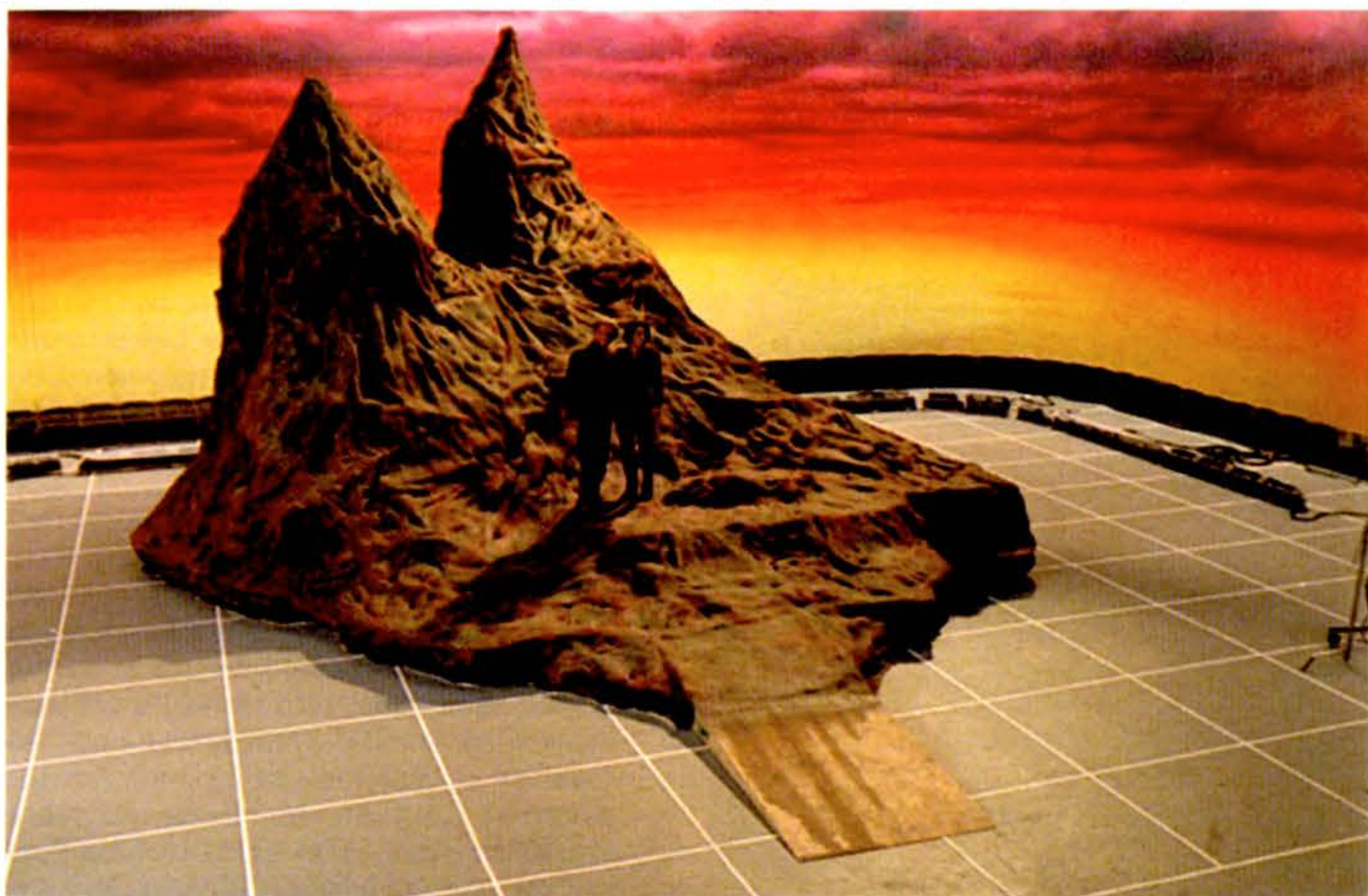
Moore continued the story, saying, "Sisko ends up in the wormhole, in the limbo set, and he is no longer corporeal. They say, 'You are with us now. You can't go back.' He has a last scene with Kasidy. He gives Kasidy a vision of him in the wormhole, and says, 'Goodbye. I have a lot to learn. Someday I will be back, but this is where I am.'"

Buckner explained this visual effect. "We are putting together Kasidy in the Celestial Temple, when she comes to meet Sisko, who is no longer on our plane of existence. Since it is mostly a mental thing, we take the frame, and we take the highlights and we start to bring up the brightness of the highlights until they wash out the entire frame. It's much more delicate and has more feeling than a standard wipe-frame, to give it more of a sense of something magical that is happening."

Then Odo leaves Kira and returns to the Great Link. Said Beimler, "That was something that we knew early on. We wanted him to return to his people. Their love ultimately was not something that was possible. They were a solid and a changeling, and there are some things that aren't going to last forever. He had other responsibilities. This was going to be a very sad, tearful goodbye. It's treated as a special goodbye. It's terrifically moving. Two of our best actors get to play a heart-wrenching scene. When I watched the dailies, and I watched the rehearsal on the set because I wanted to be there for that, I just was a mess."

Added Moore, "Odo and Kira go off together. Kira flies him back to the shapeshifter planet in the Gamma quadrant, and they have their goodbye on that little island in the shapeshifter goo, before Odo goes into the goo."

Stipes had to recreate the planet of the Founders for Odo's return. This was first done by him years ago, in the episode number 498, "Broken Link." Since then, visual effects techniques and tools have changed, but he still tried to build on the previous



The live-action set and cyclorama as Nana Visitor and Rene Auberjonois shoot their final goodbye on the Founders' home planet, effects directed by Allan Kroeker. Below: With CGI goo added by Digital Muse.







The pull-back shot of all time: Cirroc Lofton as Jake (top left) is joined by Nana Visitor as Co. Kira Nerys (top right), gazing out into the wormhole where the evolved entity that was once his father now resides, as the camera pulls back (left) to reveal them looking out the station window as it recedes into deep space.

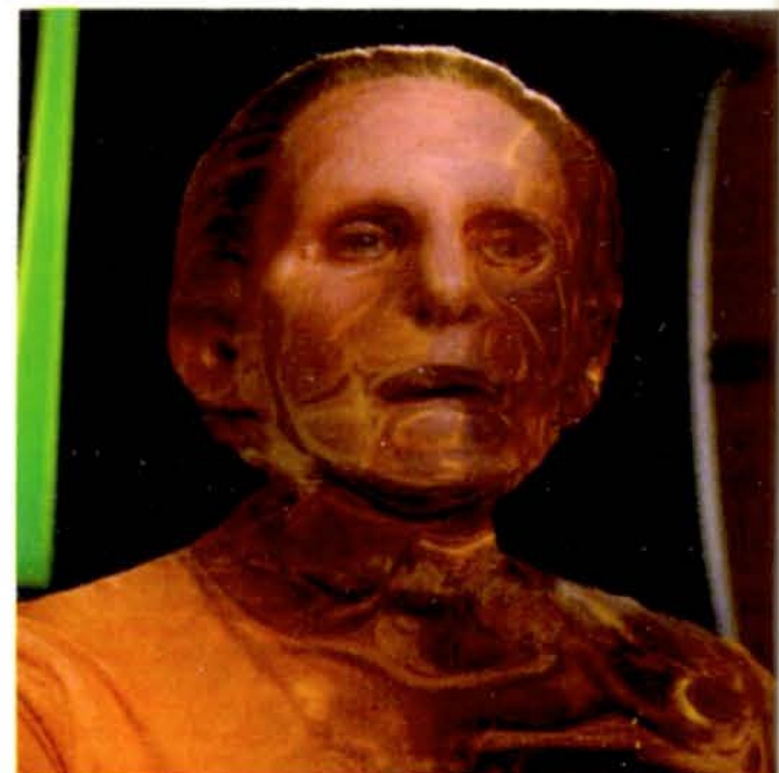


work. Stipes explained that the morphs in the finale would be as close to the other morphs as possible, done by Digital Muse. He said, "David Lombardi is doing some of them, and Brad Hayes. They are having to match the goo texture that was originally created by Vision Art for 498, when they brought me over to DS9 three years ago, the end of season four.

"When Odo was taken back to his Founder's planet [in 498], it was incredibly complicated to do. The little island that they built, had a huge sunset cyc that went way around the set. It was a hundred feet long. It might have been even longer than that, because it covered three sides of the set. Then on the floor, I had them lay down a grid that went all the way out, of three-foot squares laid out in tape. I would document the tilt angles, and I knew what lenses I was using, and I knew about the height that I was using. You can take that information into the computer, you digitize the footage, and then you make a matching grid, of three-foot squares. You lay it back, and you keep moving your virtual camera around, until you find the angle that fits. That was how we did a lot of the pans and tilts, especially that big pullback at the end where we come off of the Founder at the very end of the show. That was all tracked at Vision Art. Vision

Art had to create a goo texture. At that point in time, they were exclusively doing the Odo morphs, and they had to create an ocean of goo. That would be 1996. There was not as much software support, to be able to create a texture and extend it off into the horizon. Now we have the texture that Muse is doing, known as a procedural texture. It's a mathematical expression. Once you create it, you can tell it that it has to go off 100 kilometers one way, and 100 kilometers another way, and it just keeps replicating itself over and over until it fills that whole environment of the size you want. Three years ago we didn't have that procedural. We had to create patches of Odo goo that were so many meters across, not really big. We would then lay these squares down, in the environment, the surface that would be the ocean, and we would cobble them together. The whole thing was put together like a patchwork quilt, with soft splits between them, and that was how we created the ocean. I thought that this was a particularly interesting show, because the artistic challenges and the technological challenges were so difficult, especially three years ago. We are lifting some of those textures, putting the new island that we have created for this show into those textures. Digital Muse has now replicated them for a couple

Female shapeshifter Salome Jens links with Odo who cures her disease and teaches her that the solids can be trusted, leading the Dominion to surrender, CGI morph by Digital Muse, supervised by David Stipes.





**“It’s terrifically moving. Two of our best actors get to play a heart-wrenching scene. When I watched the dailies and rehearsals...I was just a mess.”**

—Co Exec. Prod. Hans Beimler—

of new shots that have different angles. We weren’t able to use all of the textures that Vision Art had created, so we made some new ones, all done with procedurals. I think people are going to be touched by this sequence.”

Near the end of the episode, many of the regular cast members also took leave of the station. Explained Moore, “After that has all played itself out, then we are really into the good-byes. We go back to the station, and we see people wrapping up their lives, and we do a montage of clips from old episodes as Vic’s music plays over it.”

The montage sequences, although effective, were definitely missing scenes showing Jadzia Dax, played by Terry Farrell. A number of the show’s producers confirmed that Farrell herself refused permission for shots of her character to be used. So they worked with other scenes.”

Noted Beimler added, “Wait until you see the last episode and when we do our little retrospective. There’s a little moment of about three minutes worth of clips. It is pretty damn exciting to see where these characters have gone.”

At the very end, Kira stays on the station. Said Moore, “It ends with Kira in command of the station with the people that are left, giving Quark shit one more time, and going out onto the Promenade, and putting her arm around Jake who is looking out at the wormhole knowing that that is where his father is now.”

For this last shot, the visual effects team finally used a CG model of Deep Space Nine, in order to give a huge pull-back shot that could not have been accomplished with the model. Said Stipes, “We are in the window, we are watching Jake and Kira looking out at the stars, and we pull off of them. We pull all the way back out until the Deep Space Nine station shrinks down to the size of a star in a field of nebulous gas. That’s being done by Station X.



Rene Auberjonois as Odo and Avery Brooks as Captain Sisko on the bridge of the new Defiant, learning the Founders have vowed to fight to the last man, which would lead to staggering losses by the alliance.

Meni Tsirbas is their main artist over there on this project. Meni had created a Deep Space Nine station several years ago, and we talked at different times, but this was the chance to get involved. This was their one and only shot, in any of the shows, but it’s the final payoff shot, and it’s really beautiful. He’s such a brilliant artist. It’s all being done on LightWave, and it’s just great. The live action footage of Kira and Jake was ‘projected’ by the LightWave software onto a polygon surface that was placed in the window of the CG DS9 station. We pull out of the DS9 window, until the station turns into a star. It’s quite spectacular, because it’s about fifty seconds long. That’s the end of the show. Rick Berman and Ira Behr’s credits come up, and fade out.

Beimler added, “Wait until you see the last episode and when we do our little retrospective. There’s a little moment of about three minutes with of clips. It is pretty damn exciting to see where these characters have gone.”

Kira and Garak (Andrew Robinson) under Jem’Hadar arrest as terrorists learn two million Cardassians have been killed at Lacarian City in Dominion reprisals.



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# WORF FACTOR

# STAR TREK

# DEEP SPACE NINE

## *Michael Dorn on ending the Klingon's TV tour of duty on DS9.*

*By Dennis Fischer and Anna Kaplan*

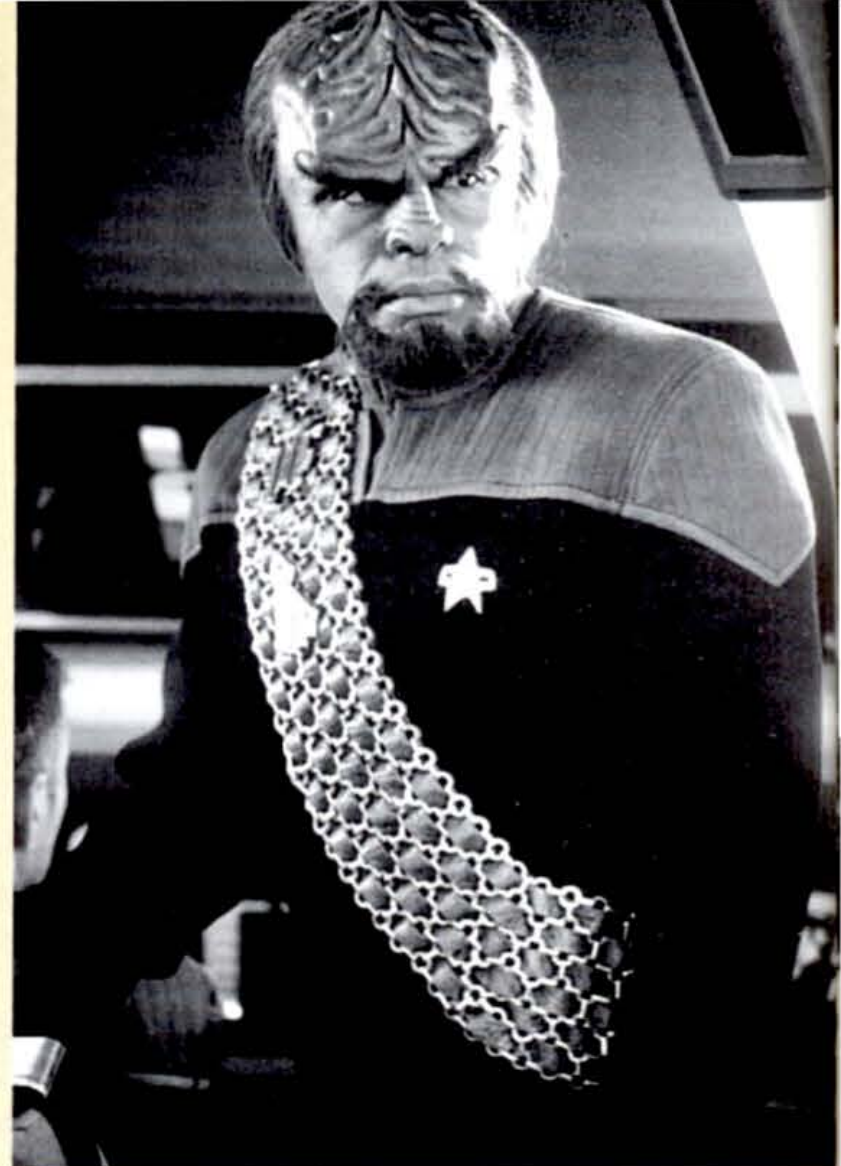
Probably more than any other person, Michael Dorn looked forward to the end of DEEP SPACE NINE. After seven seasons of playing Worf on THE NEXT GENERATION, and three years on DS9, not to mention four NEXT GENERATION feature films (he appeared as Worf's grandfather in Nick Meyer's THE UNDISCOVERED COUNTRY), Dorn was ready to move on. He said, "I have been at this thing for 12 years, and although it has been great, I just really want to see if I can do anything else in the business. I have been through so many endings in STAR TREK. THE NEXT GENERATION ended in '94, and then we did a movie, and that ended. Then we did another movie, and that ended. This thing starts, and I didn't know if I was coming back last year, because they hadn't really made a deal with me until the very end. I have been through a lot of endings with this. But still, it's been four years, and I will miss a lot of the people. I definitely am looking forward to going on. The whole idea is that I have been there for four years and I am ready to go. Worf is ready to get the hell out of there."

Dorn has unexpectedly had the longest post-classic TREK career of any of the STAR TREK characters. Perhaps the greatest irony is that Worf was not originally intended to be part of the new generation of STAR TREK at all. As Dorn commented, "It was just an afterthought. Worf, the character of the Klingon, was just Gene [Roddenberry] finally [getting] tired of people asking

about Klingons, so he said, 'Let's put one on the bridge.' A lot of people fought that. 'That's just crazy, don't do that, don't do that!'" Dorn remembered.

"The other thing is that Denise Crosby split after the first year," he continued, "and that kind of shoved me into the forefront of her position, which was security, which, for some reason, worked [Worf was originally assigned to be science officer in the first season]. You couldn't have gotten a better guy at security than a Klingon. It's one of

Worf, angered with Klingon leader Gowron for his foolhardy battle tactics in season seven's "Tacking Into the Wind."



Dorn as Worf joined DEEP SPACE NINE in its fourth season, a presence that revitalized the series.

those things where they didn't plan that. It wasn't something that they thought about, it just happened. It's amazing, an amazing universe out there."

Dorn described Klingon as, "I think if you took the aggressive tendencies of human beings, the naked aggression that we all have in us, I think that would be what Klingons are. As human beings, we try to curb that, and say, 'No, no, don't do that. Don't do that.' Klingons want you to be that way. It's like a healthy release."

Additionally, Dorn added, "I would like to think that I was the next generation of Klingons and because of my character, we really started opening up and seeing what these guys are really like, and it's a very interesting, very interesting show."

Dorn did enjoy some of the episodes during DS9's final season. He especially liked "Once More Unto the Breach," both for the story and because John Colicos reprised his role as Kor. He liked the script so much that he gave up his usual telephone call to the writer, Ronald D. Moore, because he didn't want to ruin what he thought was a perfect script. Said Dorn, "I thought it was fabulous. It was just dramatic and sentimental, and exciting, and heroic. John Colicos was a dream to work with, just a dream. We did one other episode with him, but this one was totally different. This guy was on his way out, and he couldn't do it any more, the Lou Gehrig story or something like that. It was one of my favorites, absolutely."

Dorn also enjoyed exploring the relationship between Worf and Ezri. "They pretty much consummate their relationship, but that isn't the end of it. There is





Dorn stepped behind the cameras to direct fifth season's "In The Cards," setting up a shot with Armin Shimerman as Quark, a comedy show as Jake and Nog obtain a priceless Willie Mays baseball card to cheer-up Captain Sisko.

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—Michael Dorn, Worf—

a lot more that they do. It's not just one episode, it's an arc of about three episodes, where the Worf and Ezri characters come to terms with who they are. Working with Nicole has been really cool. We have had a lot of scenes together, and a lot of interesting stuff going on, which is fun."

After all the bone-breaking with Jadzia (Terry Farrell), fans might wonder what would happen to the petite Ezri. Wouldn't Ezri get hurt? In fact, she mentioned injuring her neck during one of the episodes. Laughed Dorn, "I didn't really think about that. Worf can be gentle. He had that relationship with Counselor Troi. It was funny to me. I would always think that Counselor Troi would say, 'Now don't you hurt me.' I don't think that they are going to get far enough into this relationship for those things to happen."

What about the change season seven to a new Dax? Said Dorn, "I thought the Worf and [Jadzia] Dax characters, were great characters. They worked well together. It's always very difficult, definitely, to do something that the fans don't expect, and do something that they expect at the same time. That is a line they tried to straddle. They don't want to just totally alienate the fans with something ridiculous. They don't want to exactly cater to them, because they want to make it interesting, so the fans will go, 'Oh wow, that's interesting.' It's very difficult. For whatever reason, Nicole and I and the things they have written for the characters, I think are very interesting, and very cool stuff. But they don't want to go too deep into this relationship." Ezri Dax ends up staying on Deep Space Nine with Dr.

Bashir. She and Worf remain friends.

As to Terry Farrell's decision to leave, Dorn noted, "I thought it was the right decision for her to do, definitely the right decision. I know Terry very well. We've known each other for a lot of years. She wasn't very happy doing the show, just because she really wanted to get out there and test her wings, and see other stuff, as we all do. She just wasn't given enough opportunity. It's very brave of a person to let something go, something that is guaranteed, for the unknown.

Worf goes to bat for the Niners in 7th season's "Take Me Out to the Holosuite," as Sisko fields a team against the Vulcans.



But I definitely thought it was the right decision."

Dorn spoke about some of his favorite actors, and some of his favorite episodes. "I'd say the John Colicos episode, I think that was my favorite. I liked the Worf and Dax episodes, but that one had real, real heart to it. Tony Todd [Kurn, Worf's brother] is really terrific. They got rid of his memories [in 'Sons of Mogh'] so he can come back, but

not really. He's a terrific, terrific actor. Louise Fletcher, I like working with her. Bill Sadler, who played Sloan, I directed in 'Inquisition,' a really terrific actor. I know I am leaving out somebody. I don't want to. There have been quite a few who I really enjoyed."

What did Dorn think about the classic episode, "Far Beyond the Stars?" He said, "The show itself was fine. It was a very interesting show, but I just loved not being in makeup. That's a highlight for me right there. I think on a small scale it was very important. Any time that you show racism, any time that you show how things were, I think it's good because people forget. There are young people who have no idea that this was happening. On the other hand, it's a story, it's a topic that has been revisited many, many times. I always had hoped that we would look at it from a different angle, at some point. But I think it is always important that these things are told and that people see them. That's me on my soapbox."

What did Dorn think about "Trials and Tribble-ations?" Said Dorn, as Worf might have, "I just hate tribbles. It's just this whole cute thing. It just drives me up a wall. When you look at it technically, it's a lot of work, and a lot of things you have got to do. They have been doing that for a few years now, revisiting these old films, redoing them. It's one of those things, the tribbles, I just hated. Also, the Klingons look different. The way they dealt with it, was, 'We don't talk about that.' That's an easy way out. Maybe we should have really dealt with it. Then





Though Dorn is delighted to get out of makeup (left) as Worf on DS9, he intends to continue his role in the popular TNG movie series, *INSURRECTION* (right).

again, that's another show in itself. It's one of those things where, from the old show, the original *STAR TREK*, to the new *STAR TREK*, makeup has changed. They decided to make aliens true aliens, and so that's how it happened. I guess they never thought that they'd have to deal with it at some point."

For Dorn, the biggest difficulty in playing the Worf character has been the makeup. "I did an episode on *NEXT GENERATION* where I wasn't in makeup, which was very cool," he declared. "I really liked it because they just didn't put all that stuff on you. But like I said, for 12 years I've been doing it in makeup, and I think that's enough."

According to Dorn, the Klingon makeup takes about two and a half hours to apply. As far as the feature films, he said, "It's the same makeup, but the movie makeup is a little more intricate. They really get in there and make sure that it's smooth in areas so it doesn't show or whatever because your face is 75 feet wide across the screen, and any type of little boo-boos you're gonna see."

From time to time on the series, Worf's makeup and look have changed, once to accommodate Dorn who almost quit the *NEXT GENERATION* series after the first season. "About the second season they changed a lot of things," Dorn recalled. "They changed a lot of the makeup process because my skin wasn't doing very well. It came close to where I wasn't going to be able to do the series. It was just horrible, it was really getting bad. To their credit they stopped and said, 'OK, wait a minute, let's try to change this.'"

"Michael Westmore, who does all the makeups, he always changes something. Sometimes they are drastic, sometimes they are little, miniscule changes.

The only stuff that really was a prompting from me was the hair. They needed to do something about the hair because it was just becoming ridiculous. It was curled and permed and everything, and I said, 'You know, a Klingon wouldn't do that. He'd just get up in the morning, tie it back, and go to work.'"

One of the more daring moves on *THE NEXT GENERATION* occurred when Worf refused to bow to television's heroic conventions by donating his blood to save a dying Romulan soldier, a move he was initially against. "In fact, that was Rick Berman," he said. "That was a really great decision on his part because I was concerned. I said, 'Are you sure about this?' because to not do this would take him out of the sort of *STAR TREK* hero thing, and he said, 'We don't want him to be that, we want him to be a Klingon, and we want to let people know that he is not human.' It was fabulous. It was a wonderful idea. I think that was a great episode."

Other favorite Worf moments that Dorn cited, he said, "I think the stuff with 'The Drumhead,' where Jean Simmons was on the show, wonderful, wonderful episode. It

wasn't action *STAR TREK*, but it was a tense, courtroom drama. The stuff with Suzie Plakson, my mate, was terrific. Stuff with my son, really good. There are so many wonderful moments that I remember."

One thing that Dorn particularly liked was that occasionally, an episode would center on his character. "That's the best part about it," he said. "Being on a show like that with seven regular characters, you don't have an opportunity to shine every show, but they made sure that there was at least three episodes a year where they concentrate on your character."

"The stuff with Tony Todd, my brother, was excellent. One of the last shows that there was a true moment was when Tony Todd came on the show (*DEEP SPACE NINE*) and I had to give him a new identity. That was almost three years ago. There have been quite a few moments."

Dorn said he enjoys working on the *STAR TREK* films, especially the last one, *INSURRECTION*. "It was a conscious effort to be light and humorous," he said. "I always felt that the best and funniest stuff comes out of drama. You do a scene and it's dramatic, and then somebody says some-

thing, and that's when you get the biggest laugh. They definitely wanted to do a movie that was different, and from what I've heard from people who have seen the movie, they like it because it is a throwback to the original, what *STAR TREK* was. The original *STAR TREK* had people being dislocated all the time. This fountain of youth issue, I think people are comfortable with that."

Originally, Patrick Stewart had made the suggestion that in order to distract Data in the film, he and Worf should sing Gilbert and Sullivan's "Three

Favorite shows on *STAR TREK: THE NEXT GENERATION* included those teaching son Alexander (Brian Bonsall) the Klingon ways of battle and honor.





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—Michael Dorn, Worf—

Little Maids,” but that choice was vetoed in favor of “An English Tar.” Commented Dorn, “It’s not our show, it’s not our movie. I thought that [singing ‘Three Little Maids’] would be funny. I thought it would be just, oh my God. Sometimes you say, wow, that’s great. I thought that would be just brilliant.”

The humor in the new film centered around his feeling uncomfortable and humiliated, but Dorn notes, “It’s been that way for ten years. Not so much in DEEP SPACE, but on NEXT GENERATION it was always that way.”

What would Dorn like Worf to be remembered for? He answered, “I think for his loyalty, and also for his bravery, and his bravado, and the kind of effect he had on people. They had to look at themselves, and look at other aliens in a different light than what they are used to. I think that those are things that I have always liked about the character. Hopefully he’ll be remembered for that.”

Regarding whether there will be any DEEP SPACE NINE films, Dorn commented, “That’s going to be a question. They are going to have to do it in three years or two years, or else they are not going to do it. If we do another movie, then maybe two years after that, they’ll do another movie with DEEP SPACE or VOYAGER, and that’s five years and who knows where you’re going to be in five years?”

Dorn did an episode of THE PRETENDER in late 1999. He also voiced I.M. Weasel in both COW AND CHICKEN and the spin-off I AM WEASEL on The Cartoon Network. Dorn is in the feature film CHRISTMAS WITH J.D., as well as the movie THE PROPHET’S GAME.

Looking into the future, Dorn noted, “I like independent features. I love independent movies. Low budget. It becomes about the work and

about the story, and not about the star-driven vehicles where you got a guy that you’re paying \$20 million and he’s going to say, ‘I want it this way’ and no matter what the story is, they change it, and that’s no fun. I’ve done about four independent features and I just had a ball on each of them.

“And also television, I love television, especially Showtime [for which Dorn appeared in the telemovies AMANDA AND THE ALIEN and MENNO’S MIND], because you have the ability to do a wider range of things, and more risqué things, so if the story dictates that it goes to this, like a nude scene or maybe a little more violent than before, you can do that. You don’t have to curb it back. There are some things that for sure you can’t do, but there is a little more freedom.

“You can do an anthology. I would love to do like three or four, seven movies a year

along the same theme, where you get a character, and you do one movie every couple months, and it airs on Showtime and goes overseas. That’s a lot of fun.”

Additionally, Dorn admits to working on a story for a project of his own. “Actually, I started writing something for a good friend of mine, Vanessa Williams, because she did our show and we got on real well,” he said. “We were talking about we should do something, so I’ve been writing something. It’ll take another three or four months to finish it, but I’ve talked to her about it and she thinks it’s a good idea.”

Dorn used to travel the convention circuit and meet with STAR TREK fans, but he has decided to give that up. “About three years ago I stopped,” he said. “It was a good experience because I got the practice of talking in front of a large group of people, [which] was really good. But it’s a

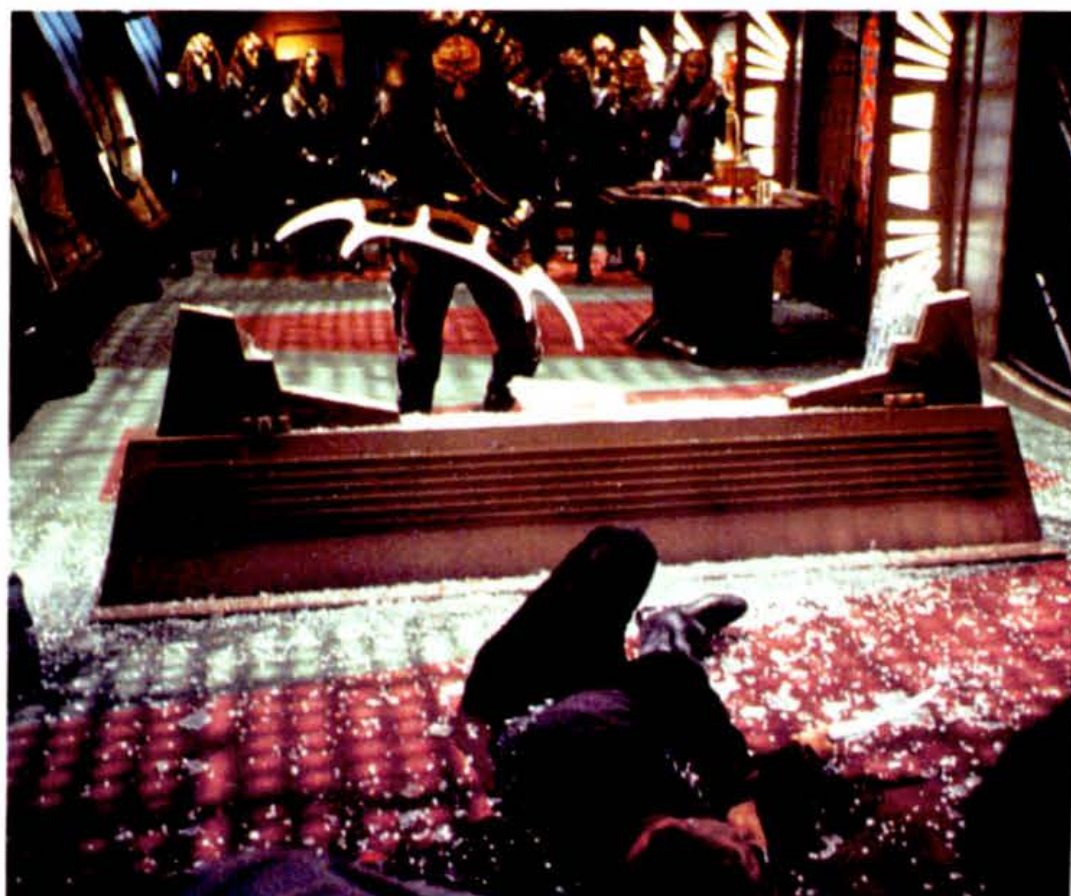
strange thing where they do feel that they know you. There’s some people who feel that they own you, which is a little scary. And they get very, very upset if you’re not exactly what they expect you to be, but there are not a huge amount of those people. There’s very, very few. Most people are very cool and nice and enjoy having a good time.”

Where is Worf at the end of DEEP SPACE NINE? Dorn expressed this wish, “For me, I’d like to see Worf get call from Captain Picard, saying ‘Come home.’ I say, ‘Got to go.’” In fact, Worf was made the new Federation Ambassador to the Klingon Empire, and left the station to join Chancellor Martok on Qo’noS. □



Dorn was disappointed to see Terry Farrell leave the show as Jadzia Dax, his Trill wife, at the end of sixth season, but recognized the decision as in her best career interests, with Farrell in fifth season’s “Soldiers of the Empire.”

Worf is floored in his battle to the death with Klingon leader Gowron in seventh season’s “Tacking In the Wind,” passing on the mantle of the Empire to Martok.





# THE BEST OF STAR TREK DEEP SPACE NINE

*The cast and creators on our pick of the series' top ten episodes.*

*By Anna Kaplan*

Making a list of favorite DEEP SPACE NINE episodes, of course, is a matter of personal taste. The writer/producers of the show don't even agree on the "best episodes."

What were executive producer Ira Steven Behr's favorites? He answered, 'Duet,' 'Past Tense I and II,' 'Little Green Men,' 'Our Man Bashir,' 'Rejoined,' 'Far Beyond the Stars,' 'His Way,' 'The Visitor,' and 'In the Pale Moonlight.'

Said Hans Beimler, "The first three that popped into mind the minute you said favorite shows were, 'Far Beyond the Stars,' the final episode, and believe it or not, a particular favorite of mine, even though it ultimately had some things that I would do differently today, 'The Ship.'"

Ronald D. Moore said, "Of the ones that I worked on, the ones that immediately come to mind are 'Our Man Bashir,' 'Darkness and the Light,' 'Paper Moon,' 'Die is Cast,' and 'Trials and Tribble-ations.' Overall, I think my favorites are 'Far Beyond the Stars,' 'Trials and Tribble-ations,' 'Badda-Bing, Badda-Bang,' and 'Rejoined.' Actually I think ['In the Pale Moonlight'] is the one I am the most proud of, of the ones I worked on, even though I didn't take a credit on that one. 'Rocks and Shoals' is another one that I really liked."



Harris Yulin as Marritza, a Cardassian detainee who may or may not be a war criminal in first season's "Duet."

"The Die is Cast," "Explorers," "The Visitor," "Our Man Bashir," "The Quickening," "Trials and Tribble-ations," "In the Cards," "Children of Time." Of those he wrote, many with Ira Behr, his favorites were, "In the Hands of the Prophets," "The Wire," "Second Skin," "Past Tense Parts I and II," "The Adversary," "Way of the Warrior," "In Purgatory's Shadow/By Inferno's Light," "Little Green Men," "Hard Time," and "Call to Arms." Wolfe added, "I didn't see all of season six or seven. Of the ones I saw, I liked 'Treachery, Faith, and the Great River' and 'Rocks and Shoals.'"

Many of the actors and writer/producers mentioned the first show and the last episode because of their importance to the entire seven years of DEEP SPACE NINE. In some ways, "Emissary" and "What You

Rene Echevarria said, "Chimera" is my favorite [seventh season]. 'Trials and Tribble-ations' was a lot of fun for me. The two other shows that I am the most proud of were uncredited rewrites. One was 'The Visitor' where Jake is an old man, and one is 'The Quickening' where Bashir goes to a plague planet."

Robert Hewitt Wolfe listed these as his favorite episodes written by other people: "Emissary," "The Nagus," "Duet," the trilogy "The Homecoming/The Circle/The Siege," "Necessary Evil," "Crossover," "Improbable Cause,"



Nana Visitor as Kira mourns the assassination of Marritza on the Promenade, the climax of "Duet."

Leave Behind" cannot be matched, because they started and ended the saga of DS9 as we know it. They rate above and beyond the top ten. (See "Bookends," page 51 and "The Making of the Finale," page 86 for more on these episodes.) With apologies in advance to those fans whose favorite episode is not on the list, here are ten of the best DEEP SPACE NINE episodes. This list, in order of production, gives a good indication of the breadth and depth of the series.

## 1 DUET

Season One. Production #419. Teleplay by Peter Allan Fields. Story by Lisa Rich and Jeanne Carrigan Fauci. Directed by James L. Conway.

This episode focused on Kira, and a Cardassian who may or may not be a war criminal named Marritza (Harris Yulin). It tackled issues of racism and morality. It gave the audience a closer view of Kira. The plot challenged assumptions, and ended with a twist.

Behr listed "Duet" as one of his favorites, as did Robert Hewitt Wolfe and Rene Auberjonois. Said Nana Visitor, "Even though it's one of our earliest episodes, my favorite still is 'Duet,' because I think it accomplished a very important goal—bringing something we deal with on Earth into perspective by setting it in the future and peopling the issue with aliens rather than Serbs or Arabs, or rival African tribes. The show dealt with racism, and throughout the period it took to film, my perspective was forever altered. I think it's one of the best examples of why DS9 is such a meaningful series."





Odo arrests Kahn (Tony Rizzoli), the misguided Bajoran low-life assassin, in the moving "Duet."

## 2 WAY OF THE WARRIOR

Season Four. Production #s 473 and 474. Written by Ira Steven Behr and Robert Hewitt Wolfe. Directed by James L. Conway.

Said Michael Dorn about DS9's defining moments, "Season 4, Episode 1: Worf arrives."

Armin Shimerman added, "The arrival of Worf on Deep Space Nine shook up all the dynamics of the show."

In this two-hour opener for season four, Worf arrived, changing DEEP SPACE NINE forever. While Dorn may have been brought into the series to increase ratings, he also brought the Klingons, and Klingon culture became part of DS9. This fit in especially well with Jadzia Dax's past. In season two's "Blood Oath" Curzon Dax's involvement with the Klingons was made very clear. Sisko said in "Way of the Warrior:" "Curzon told me once that in the long run, the only people that can really handle the Klingons, are Klingons." He asked for Worf's help in dealing with an increasingly hostile Gowron. This episode also introduced Martok, who surprisingly became one of the popular reoccurring characters.

But most people remember "Way of the Warrior" for the battle sequences and visual effects. Both visual effects supervisors, Gary Hutzel and Glenn Neufeld, under the supervision of producer Dan Curry, were needed to create, among other things, the scenes of the Klingon armada de-cloaking around the station, the gigantic battle between the Klingon fleet and

the station, and the incredible gattling-gun type of weapons on Deep Space Nine. This very expensive "second pilot" took months of work. Despite the fact that the whole way of doing visual effects has changed over the years, Gary Hutzel noted, "That was a fun show because it was a huge production in a very traditional way. The production level on that far surpassed any other show we had done."

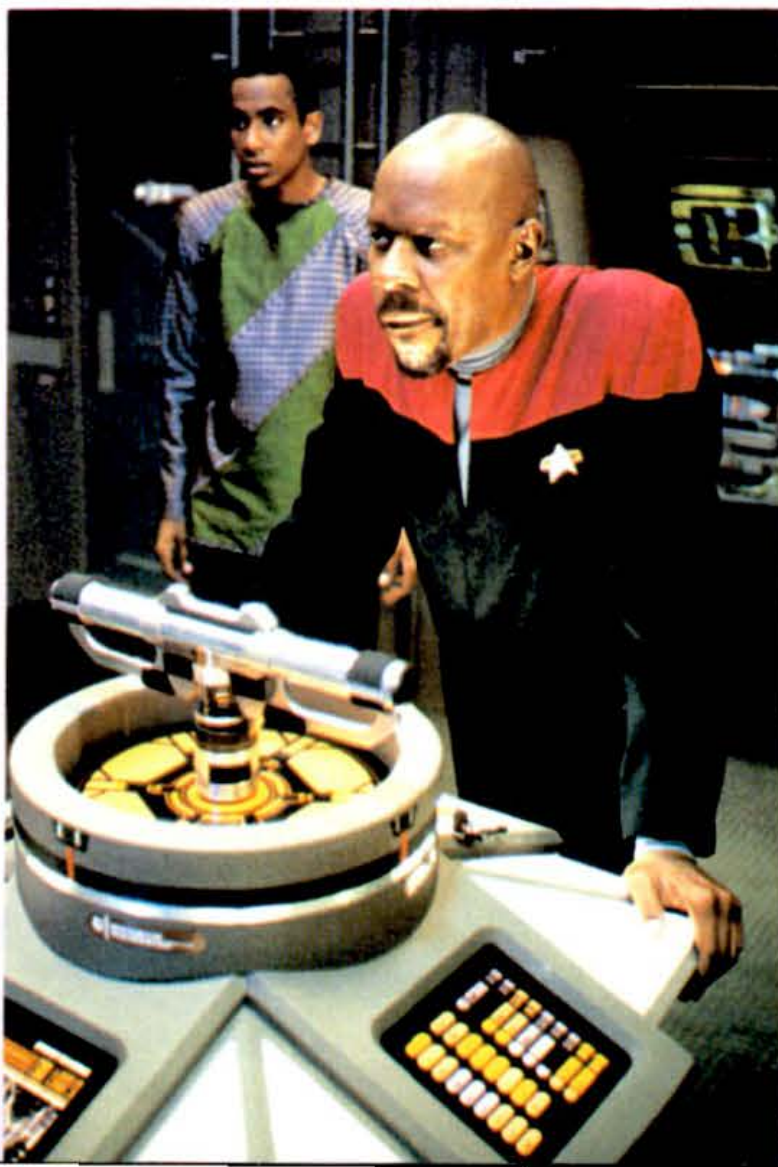
See *Cinefantastique* Volume 28, Number 4/5, pages 71-73 for more.

## 3 THE VISITOR

Season Four: Production #476. Written by Michael Taylor. Directed by David Livingston.

This episode may very well be the most popular episode of DEEP SPACE NINE. Because it addressed very universal issues, it may also be the most enduring. In "The Visitor," Sisko gets stuck in a temporal bubble, from which he pops out every once in a long while, as Jake and all the other people living in real time age and grow old. Jake has to deal with the loss of his father over and over again. He dedicates his life to trying to bring his father back into real time. He also becomes a writer, and the story is told in flashback when a dying Jake Sisko allows a young fan into his home to

Sisko and Jake (Cirocco Lofton) attempt to solve the time displacement in "The Visitor," the fourth season show in which Tony Todd touchingly plays Jake as an old man.



**“[‘The Visitor’] is what STAR TREK is all about. Coming up with a concept like that is hard. The story gets to the heart of some aspect of the human experience.”**

—Writer Michael Taylor—

tell her about his work. The older Jake was played by Tony Todd, who was already known to TREK fans as Worf's brother Kurn. The young fan was played by Rachel Robinson, the daughter of Andrew Robinson, who plays Garak. The acting, directing, and script, with an uncredited rewrite done by René Echevarria, were all superb.

Said Michael Taylor, now working on-staff for VOYAGER, "It was a lot of fun to do that show. It was one of those ideas that just worked, [with] luck, and hard thinking about the characters. It just came together. Ira Behr added the twist of telling it from the vantage of the future, which gave it a wonderful structure and nice frame. I wrote a first draft of the show, and my first draft was wrong. It was my first attempt to write a production script for a show. I think there was a lot of feeling in it, and a lot of good lines. René Echevarria took it over uncredited, and did a really marvelous rewrite."

Taylor continued, "That show is what STAR TREK is all about. Trying to come up with a high concept like that is very hard. But the show works best when it has something to say that it can say in a way that other shows can't because of the science fiction elements. The story gets to the heart of some aspect of the human experience. That's what science fiction is all about. That's what STAR TREK is all about, in a way. Every so often, we remind ourselves and hopefully remind other people what really is driving this enterprise, and always has, is stories like that."

René Echevarria recalled, "I just really sparked to the concept. I don't know why, it just flowed as well as anything I ever wrote. It was very different from Mike's first draft in a lot of ways, but one thing I really wanted to do was both to have a relationship in the present between Jake and that girl, and the flashbacks. That's what I really wanted to deliver. It was a sort of counterpoint in those relationships. Somehow Jake's story touches her in a way that changes her life. The emotions are so clear and so easy to understand, the loss of a parent, you can sketch that with so few words. Rachel Robinson was wonderful in it, and Tony Todd, and David Livingston did a fine job. It was just one of those shows that really worked. I recall that *TV Guide* did a poll, a couple of years ago, write in your favorite STAR TREK episode of all time, of all the series. Two months later they published "TREK Shocker," with the headline, that an episode of DEEP SPACE NINE had been chosen as the favorite rather than the original series or THE NEXT GENERATION."



TION. It's a show that I think you can also show anyone that doesn't know STAR TREK, and they can understand the story."

Said director David Livingston, "When I read the script, I was scared. How am I going to do this? This is really, really challenging. Who is going to play the part? We auditioned Cirroc to play all the parts, and he was just too young. He didn't have the life experience. Then Tony came in. Tony had played Kurn, and we knew he was a wonderful actor. I knew him from CANDY-MAN, and I thought he was a lovely man. He just came in and auditioned, and blew us away. He was unbelievable in the part. I have a tendency to do a lot of



Terry Farrell as Jadzia Dax with Susanna Thompson as Trill scientist Lenara Kahn, in the controversial fourth season show "Rejoined." Left: The taboo kiss.

takes, and he'd cry, every single time. Ira would call me up and say, 'He can't cry on every take.' I'd say, 'But I can't stop him. He's a torrent; he's a flood. He's so emotional.' I said, 'Ira, just let him do it. I've got to be careful. I don't want to pull him back too much, because then it's going to be dry. Let's just let him do it, and see what happens.' It has this emotional context which he gives as the center of the thing, which is just phenomenal. I can't say enough about him. Rachel Robinson, as his interviewer I thought was great, because she was so good at it, and allowed him to do everything. Galyn Gorg was great as his wife. I loved that episode.

"My one contribution I made is to the structure about day and night. When things happened wasn't really clear in the script. I said, it should start at night, and it should build to day, so that when the sun rises, that's when Tony dies. I said, 'It should literally be a dark and stormy night.' Everybody laughed in the room, because that's such a cliché. The show really does have this visual arc to it, of starting off very dark. [Director of photography] Jonathan West worked very carefully building toward the bright sunlight that's at the end. I thought that was very effective. It's the best script that I have ever had on any of the three STAR TREK shows. It affects a lot of guys, because of the father-son relationship. I know

it affected me. It's a universal story about parenting, growing up and letting go."

See *Cinefantastique* Vol. 28, #4/5, page 35-37 for a profile of Tony Todd.

## 4 REJOINED

Season Four: Production #478. Teleplay by René Echevarria and Ronald D. Moore. Story by René Echevarria. Directed by Avery Brooks.

Among a delegation of Trill scientists visiting Deep Space Nine and needing to work with Jadzia Dax is Lenara Kahn (Susanna Thompson). Lenara's symbiont used to be in a host that was married to Torias Dax. Torias died suddenly in a crash without getting to say goodbye, leaving both symbionts and their subsequent hosts with unresolved feelings. They are happy to see each other again, but also nervous, because Trill society absolutely forbids relationships between hosts whose symbionts were previously involved. The two, now both in female hosts, are still attracted to each other, and terrified of both losing each other again, and of getting involved and facing the Trill consequences.

The kiss between Jadzia and Lenara was a TREK first, a passionate and long, onscreen kiss. The greenlight had to be obtained from Rick Berman and the studio long before the

episode was filmed. But this was not simply a ploy to shock viewers or grab attention. The writers were exploring Trill taboos, and saw in the arbitrary nature of the prohibition a metaphor for the way society treats homosexuality. They thought that making both the Trills women would make the point clear, that Dax was doing something unacceptable to her people.

Director Avery Brooks tried very hard to keep sensationalism out of the episode, and really focus on the two individuals struggling with their feelings. Said Brooks, "One of my favorite episodes would be 'Rejoined,' not just because it is a love story, but more importantly, because it honors those who have made great sacrifices for love. I feel that 'Far Beyond the Stars' and 'Rejoined' are two particularly important episodes because they allow us to actually just tell the truth, something that television doesn't always do."

Susanna Thompson said, "We were pretty proud of that episode, and I loved working on it. I loved working with Terry. I particularly loved working with Avery. I really felt that as an actor, Avery knows his craft, and he applies that to his directing. He really tar-

geted the emotional life of these people in his filming of it. As a result the story is more fleshed out. I loved how he gave it its full weight. He kept directing us away from the sensationalism that could be attached to it.

René Echevarria wrote the show's first draft, which was totally rewritten by Ron Moore. Said Moore, "I liked that show. I was really proud of us for pushing the show that far. I was really happy with Thompson's performance. I thought she played it just perfectly. Avery really got everything he could out of that show. It was a good episode."

See CFQ Vol. 28, #4/5, pages 44-45 for more.

## 5 LITTLE GREEN MEN

Season Four: Production #480. Teleplay by Ira Steven Behr and Robert Hewitt Wolfe. Story by Toni Marberry and Jack Trevino. Directed by James L. Conway.

Quark gets a ship from his cousin, and decides to take Nog to Earth, where Nog will enter Starfleet Academy. He also brings along Rom, and an illegal shipment of cheimosite. When the warp drive won't disengage, Rom is forced to ignite the cheimosite to stop the ship, which somehow catapults the Ferengi,



and stowaway Odo, back in time, to Roswell, New Mexico. They find themselves on an army base in 1947, among primitive humans, and their universal translators aren't working. What follows is the funniest comedy of DS9's seven seasons (although "The Magnificent Ferengi" comes close). The episode is a send-up of old science fiction shows, B movies, and UFO conspiracy theories. Charles Napier (Adam from the original series episode "The Way to Eden") played the General, with Conor O'Farrell a professor studying "the Martians," and Megan Gallagher, his fiancée, the nurse.

Behr picked "Little Green Men" as a favorite, as did Armin Shimerman. Said Shimerman, "For the Ferengi episodes, my all-time favorite was 'Little Green Men,' which was a wonderful spoof of Roswell and Ferengi together. I loved that."

Said Grodenchik (Rom), "Favorite Ferengi story—'Little Green Men,'" page 97.

Added Eisenberg (Nog), "I got to be part of 'Little Green Men' that I think people will always remember."

See CFQ Vol. 28 #4/5, pages 61-63 for more on "Little Green Men."

## 6 TRIALS & TRIBBLE-ATIONS

Season Five: Production # 503. Teleplay by Ronald D. Moore and René Echevarria. Story by Ira Steven Behr, Robert Hewitt Wolfe, and Hans Beimler. Directed by Jonathan West.

As a celebration of the original STAR TREK series 30th anniversary, the team at DEEP SPACE NINE decided to send its cast back in time to meet Captain Kirk and company. This was an ambitious project, demanding intense work from the writer/producers, the production team, and especially the visual effects people, headed by supervisor Gary Hutzel. The entire writing staff watched episodes of the original series until they found what they wanted. "The Trouble With Tribbles," written by David Gerrold, was selected. In the current story, a character from the old episode, the unmasked Klingon Arne Darvin (played by Charles Brill) uses a Bajoran Orb to take the Defiant back in time. He is going to kill Captain Kirk before he is discovered. The DS9 crew has to check the original Enterprise as well as space station K-7 to find

**“‘Far Beyond the Stars’ and ‘Rejoined’ are two particularly important episodes because they allow us to actually just tell the truth, something TV doesn’t always do.”**

—Actor/Director Avery Brooks—

Darvin and stop him. By using FORREST GUMP-type techniques, Hutzel and his team were able to insert Sisko and Dax, O'Brien and Bashir, Odo and Worf into scenes from the original episode. It was funny, clever, technically amazing, and a treat for the fans.

Moore and Echevarria both picked "Trials and Tribble-ations" as a favorite episode. Armin

Shimerman said, "Technically speaking, there will be no greater technical marvel I think for a long time than 'Trials and Tribble-ations.' That was just brilliance, absolute brilliance."

Said Gary Hutzel, "When I first heard about it, I just went nuts and went to Ira Behr and said, 'I must do this show. You must let me do this show. It is the most important show of our series.'" It was. Hands down, it was. For sheer entertainment value there is no question that the work we did in "Trials and Tribble-ations" was our best work."

See CFQ Volume 29, #6/7, pages 64-81 for extensive coverage of the making of "Trials and Tribble-ations."

## 7 FAR BEYOND THE STARS

Season Six: Production #538. Teleplay by Ira Steven Behr and Hans Beimler. Story by Marc Scott Zicree. Directed by Avery Brooks.

Sisko has a vision. Suddenly he is not Captain Sisko but Benny Russell, a science fiction writer in New York in 1953. This world is populated by familiar faces, many of the cast members out of makeup. Rene Auberjonois plays the editor of the magazine where Benny is trying to work. Armin Shimerman, Nana Visitor, Alexander Siddig and Colm Meaney all play other writers.

Avery Brooks as Benny, a struggling '50s sci-fi pulp writer who dreams up the premise of DS9 in "Far Beyond the Stars," a show Brooks directed wonderfully.



Armin Shimerman as Quark is none too happy to see Tribbles come to the station in fifth season's classic Trek homage, "Trials and Tribble-ations."

J.G. Hertzler is the magazine's illustrator. Marc Alaimo and Jeffrey Combs are policemen. Penny Johnson is Benny's girlfriend, and Michael Dorn is a professional baseball player. Benny is writing the story of DEEP SPACE NINE, which everyone at the magazine recognizes as wonderful. But the magazine owner will not allow the story to be printed, because Captain Sisko is African-American. This is 1953 America, the McCarthy years, and there will be no justice for Benny.

This episode provoked debate about many things, including the fact that Cirroc Lofton, playing a street-wise kid, used a racial epithet when talking to Benny. People wondered what real writers were the inspirations for the characters working in the offices of "Amazing Stories." Once again, hard work on the part of the entire team realized this episode, with correct, period-specific costumes and automobiles and language. Benny Russell was such a wonderful creation that he appeared again in the seventh season episode "Shadows and Symbols." The writer/producers even briefly considered ending the series by showing it to be the work of Benny Russell.

Said Hans Beimler, "'Far Beyond the Stars' brought in all the elements that were important to me and to Ira. It's quintessential STAR TREK in a way, if that doesn't sound too self-congratulatory. It had sci-fi elements, in



the best sense of that word, in other words, a science fiction element that tells us something about who we are today, and what we are today, and what's happened to us, and more about our history and what's going to happen to us. It just brings in all those elements. It also was an opportunity to have the cast shine, and play roles that they don't traditionally get to play. It was fast-paced dialogue, it was a complicated script that you have to be paying attention to in order to follow, but at the same time inexorably leads you from one scene to the next, and takes you down a path that we wanted to travel. It's a really well-made show. Avery did a fabulous job directing it. There was incredible production value throughout the whole piece. It was meaningful. It just tied it all up together for me in a package that you rarely get to see in television, even on STAR TREK. There are some episodes all your life you will be proud of, and I will always be proud of that episode and my involvement in it."

He continued, "We were all there, literally, when Ira came up with the notion of how to make the show work. Marc had pitched me something that I liked the elements of, and I kept it alive here, but we couldn't figure out quite how to put it all together. Then one day, Ira put it together and we could make a show out of it. The whole race element of it, and the context that grounded this story and gave it some substance was Ira's idea."

Who were the real writers they were thinking about? Answered Beimler, "We weren't trying to pay homage to previous science fiction. That was just a cute device to add some flavor to the soup, but that's not what the soup was about. There were elements of a lot of people. You'll recognize who you want to recognize. I don't even like pointing it out. Some of those people weren't just based on one person, they were based on a couple of people. I'd like to leave that a mystery."

Added J.G. Hertzler, "In 'Far Beyond the Stars' I was there as the illustrator. That I loved doing, because I do draw, and I do paint. I could sit there during that episode and literally draw what I was seeing, and I did. Those weren't the drawings that I did that were represented for the story points. They were the story points that had to be made. But I was able to do and keep some of the drawings I did during the shooting of that. It's a great thing to sit there and sketch while the world is going on around you. It's reality. I couldn't be more real in that. That made me very happy, to be able to play that role. I had to say thank you for that, because they certainly didn't need me, but they wanted me to play this big illustrator. [It was] a powerful, heart-wrenching, numbing episode of our history. It was



Sisko engages in high crimes and political dirty tricks in sixth season's "In the Pale Moonlight," recruiting Cardassian spy Garak (Andrew Robinson).

brought to life in a very powerful way. I thought it was going to get a lot more notice than it did, because the writing and the acting was so fabulous, about the problems that as a society we deal with every day, but dealt with in an incredibly interesting historical, sci-fi perspective. I thought it was brilliant writing. I loved being a part of that."

Said Shimerman, "'Far Beyond the Stars' was, in my mind, perfect science fiction. I loved the fact that we gave homage to the science fiction writers who were of course the founders of STAR TREK. Roddenberry hired many of them in the first year to write episodes. What they wrote about for STAR TREK, and further back in the fifties when 'Far Beyond the Stars' took place, used science fiction as a metaphor to explore the human existence in the era they were writing in. I was fascinated by the idea that the writers were telling us that the characters of Sisko and Odo and Quark and Kira, are all figments of some writer's imagination, and of course, they are. I loved that story. That was my favorite. There have been other episodes that I thought were brilliant, but I thought that was the most brilliant one."

See CFQ Vol.30 #9/10, page 63 for more.

## 8 IN THE PALE MOONLIGHT

Season Six: Production # 543. Teleplay by Michael Taylor. Story by Peter Allan Fields. Directed by Victor Lobl.

Captain Sisko narrates this episode, facing the camera, as he relates his descent into hell. He realizes that to win the war against the Dominion, the Federation needs to get the Romulans into the war. He takes this mission on, apparently with Starfleet's knowledge. With Garak's help, he takes step after step down a path of deception, culminating in the death of a Romulan sen-

ator, staged to look like a Dominion attack but in fact arranged by Garak. Sisko in fact knew what he was doing, and thinks he can live with it.

Said Michael Taylor about the original story by Fields, "The story was pretty much scrapped. We came up with an entirely different story which we all worked out, me and everyone else on their staff. I was sent to write a script based on that story. What we ended up keeping is the train of events, the series of events, the basic notion at the core, which is that Sisko has been asked to do something really morally questionable in the name of a greater good. We ended up deciding that it is such a

powerful thing, you really have to deal with it head on. I think that's what the guys decided to do. It's better to focus on Sisko himself, what he goes through. Then the show came into sharp focus. Ron [Moore] wrote a typically brilliant script, and it was great. It was very dark, the kind of show that only DEEP SPACE NINE can do. It's a very sophisticated, adult show."

Moore said, "Actually I think that is the one I am the most proud of, of the ones I worked on, even though I didn't take a credit on that one. I felt like that was the best, most interesting script that challenged the show in a real way, and challenged the characters as far as we'd ever challenged them."

See CFQ Vol.30 #9/10 pages 60-61.

## 9 HIS WAY

Season Six: Production # 544. Written by Ira Steven Behr and Hans Beimler. Directed by Allan Kroeker.

A friend of Bashir's has created a very special holosuite program, a 1960's Vegas lounge called Vic's. In it, Vic Fontaine, a self-aware hologram played to perfection by actor/singer/director James Darren, performs the songs of the Sinatra, Rat Pack era. Vic not only sings, but also dispenses advice to the lovesick Odo. After a few false starts and holographic dates, Odo finally declares himself to Kira, and the episode ends when they share a passionate kiss on the Promenade. This episode was a musical romance, not something viewers expected to see on DEEP SPACE NINE. Vic Fontaine became a recurring character, appearing many times, and singing to the crew before they split up in the last episode.

Speaking about favorite episodes, Rene Auberjonois said, "I guess for Odo shows I would have to say 'His Way.' Working with Jimmy Darren was so much fun and getting to pretend to play the piano was a blast."





Love blooms on the station as Odo takes lessons in "cool" in the winning "His Way," a musical romance, something no one ever expected on DS9.

Said Darren, "It would be great to have every show be like 'His Way.' I think that show had tremendous magic. It's interesting that you don't know what the heck it was that had that magic. What made that magic? Was it the combination of Nana and Rene and myself, or whoever were in the scenes together. The writing, of course, that for sure. That we know. That is the basis for anything that's good, good writing."

Behr also picked "His Way" as one of his favorites. Fans either accepted or didn't accept Vic Fontaine, with little in-between. Noted Behr, "To suddenly in year six bring in this Vegas holosuite and Vic Fontaine, there's just some fans who don't tune in for that and are never going to get it, weren't prepared for it, and haven't had their little minds, their brain muscles massaged and worked out so that they would be able to go for it. Then there are others who can."

For those who loved Vic, and Jimmy Darren, they can buy a recording of Darren doing Vic's hits. The time he spent singing on DS9 got Darren to restart his singing career. Enthused Behr, "Jimmy is recording an album. He's now so into Vic Fontaine that whether it mentions Vic Fontaine or not, it's going to be an album of standards. He is doing his nightclub act, and it's just a fabulous thing. It's one of the great things that came out of the show for me. His sons had been trying to get him back singing for 15 years, and suddenly we provided the opportunity for it and he ran with it. He's a sweet, sweet man, so I am very happy."

James Darren loved his time on DEEP

SPACE NINE. His album, "This One's From the Heart" is dedicated to STAR TREK: DEEP SPACE NINE, Ira Behr, Hans Beimler, and everyone at STAR TREK. It was released in mid-1999 by Concord Records.

See CFQ Vol. 30 #9/10 pages 44 to 46 for more on the episode's making.

**“The strength of the show is its many facets and styles and its many themes and ways of storytelling...If you can't get behind that, go watch VOYAGER.”**

—Exec. Prod. Ira Steven Behr—

Hans Beimler. Said Behr, "I just felt that Rene and Jeff are such strong actors, I really wanted to see them on screen together a lot, and developed that show. The boys, Bradley and David, took a shot at it. Hans and I then came in and did a rewrite."

Said Beimler, "It's a terrific episode. Ira had seen it from the beginning in his mind as how it should be. I knew that he would have to be involved in the final

writing, because it's just too personal, too intricate, and character-driven. You can't really even break that story and follow the beats so much as you have to follow the character development. As you write each line, it changes where you are going. It was difficult, only because we were doing it under the pressure of time."

Beimler continued, "Jeff Combs is just unbelievable. Every time he goes to bat, he delivers an interesting performance. Nog is good in that, the whole speech about the river. David and Bradley wrote that speech. We kept as much of their stuff in that speech as possible."

After DEEP SPACE NINE finished shooting, the outspoken Ira Behr said, "Every fan is allowed to make up their own DEEP SPACE NINE, and what was a valid DEEP SPACE NINE. I just feel it does the show a disservice and it does the fans themselves a disservice if they can only embrace pieces of the show. It's a show that you just have to open yourself up to. The strength of the show is its many facets and its many styles and its many themes and its many ways of storytelling. That's the strength of the show, and if you can't get behind that go watch VOYAGER or go watch whatever else you want to watch." □

## 10 TREACHERY, FAITH AND THE GREAT RIVER

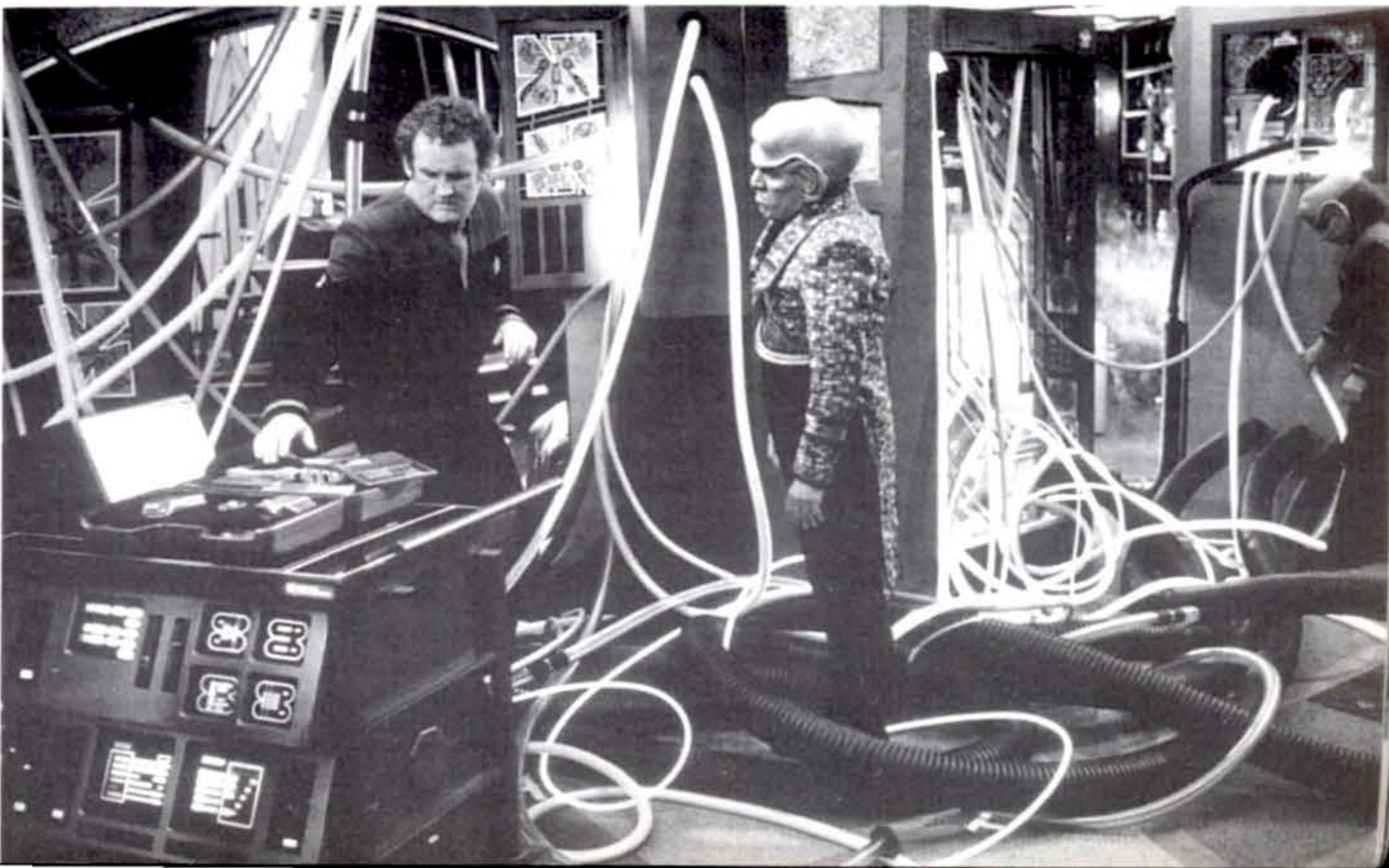
Season Seven: Production # 556. Teleplay by David Weddle and Bradley Thompson. Story by Philip Kim. Directed by Steve Posey.

Weyoun arranges a clandestine meeting with Odo, only to reveal that he wishes to defect. He says the Founders hold him responsible for the war continuing. Odo and he are in a Runabout, and Odo is startled to be hailed by Damar and another Weyoun. It seems that the Weyoun in the shuttle is thought to be defective, and is to kill himself and let the other Weyoun take his place. This marvelous episode places Odo and Weyoun together for most of the time, as Weyoun reveals more about the Vorta and the Founders.

In a wonderful B plot, Nog uses his Ferengi skills to navigate the Great Material Continuum, the river of commerce that supplies goods from people who have them to those that need them.

The script was rewritten by Ira Behr and

O'Brien, Quark and Nog navigate the Great Material Continuum in the B story of seventh season's "Treachery, Faith and the Great River," the strangely touching story of the death of Vorta lackey Weyoun.





# FRANK HERBERT'S DUNE

By Dan Scapperotti

In 1984, David Lynch adapted Frank Herbert's monumental 1965 science fiction novel *Dune* into a sprawling motion picture. Although accepted and even revered by some fans of the book, many others came away disappointed. Among them was producer Richard Rubinstein, who is no stranger to the trans-media world of converting novels to film, having been responsible for several Stephen King stories finding their way into TV mini-series. Rubinstein's six-hour production of *DUNE* debuts on the Sci-Fi channel December 3.

"I never really felt satisfied with the Dino DeLaurentiis produced adaptation in terms of faithfully recreating the spirit of the book in another medium," said Rubinstein, who acquired TV options to six books in the *Dune* canon. "It was a book that I really loved, so I was disappointed in the film translation. Between that time and the time I acquired the rights three years ago, I had some real substantial success and developed an appreciation for the mini-series as a vehicle for adapting long complicated books. In that time, I had produced *THE STAND* and *LANGOLTERS* for ABC. I came to appreciate the rhythms of television, with commercials, being not dissimilar to long books with a lot of chapters. It seemed to be a match and it's very hard, theatrically, to get the opportunity to make a long movie."

To bring the new version of *DUNE* to the small screen, Rubinstein contacted writer-director John Harrison, who recently wrote the screenplay for one of

## Writer/director John Harrison on adapting a sci-fi masterpiece.



Harrison (l) on the set at Prague's Barrandov Studios with producer Richard Rubinstein, directing Fremen extras for the six-hour Sci-Fi Channel mini-series.

the summer's big hits, *DINOSAUR*. The producer has had a twenty year relationship with Harrison that stretches back to his days working with George Romero. "There is sort of a nucleus in *DUNE* on the producing side that recreates the ensemble that produced *TALES FROM THE DARKSIDE: THE MOVIE*," said Rubinstein, "where John directed and my co-executive producer Mitchell

Galin was also involved as was David Kappes who is the producer of *DUNE*."

TV wasn't unfamiliar territory to Harrison. As a director, he had worked on such genre entries as *TALES FROM THE DARKSIDE*, *NIGHTMARE CAFE*, *EARTH 2*, *TALES FROM THE CRYPT* and *KINDRED: THE EMBRACED*. Like millions of others, Harrison had read the Herbert novel

as a student and fell in love with its epic science fiction adventure. Although a fan of director David Lynch, Harrison failed to connect with the director's cinematic interpretation of *DUNE*. When executive producers Richard Rubinstein and Mitchell Galin contacted him about writing and directing a *DUNE* mini-series, Harrison jumped at the chance.

"I thought here was an opportunity with the time we were given, a six-hour mini-series as opposed to a two-hour film, that we could really do the book justice," he said. "Barry Diller had come in and gotten very excited about this and purchased the license for *DUNE* from ABC. I knew the producers, I've worked for the network and the time they were going to give me to adapt the book and turn it into something was really appealing."

"I think, in a way, television offers a great opportunity for material of this kind. First of all, in the mini-series format, you have time to delve into the story with all the nuances and character and subtleties of a book that might get lost in the condensation to a shorter theatrical feature. Second of all, in the international television marketplace these days the potential audience for such a project is so much greater than it would be for any theatrical release. So to some extent you have a chance to reach a much broader segment of the population by doing it for television."

With the project a go, Harrison's first task was to get his vision of Herbert's novel across to the networks. "The first thing I did was go to the networks and tell them I wanted to follow the





**William Hurt as Duke Leto and Julie Cox as Princess Irulan visit the Imperial Court. Below: Stilgar takes Paul on a Harkonnen raiding party on Arrakis, to teach him the Fremen Ways, airing December 3.**





design of the book and I wanted to be as faithful as I possibly can to the book," said Harrison. "I saw no reason to invent additional plot lines, or to change the plot that currently exists or change characters to give them different motivation from what they have, or to change what the story is about, or to simply take a piece of the story and make it the central focus. With the format of the mini-series, we could be completely faithful to Herbert's book, and that was my intention from the beginning."

**S**ince the six-hour mini-series was built on a rock of three nights, Harrison felt the book was easily divided into a convenient trilogy to fit the schedule. "The book itself was divided into three sort of sub-books," he explained, "Dune, Muad-Dib and the Prophet. I told the network I would use that paradigm as my guide for the adaptation to the mini-series and we stuck to that. The first night is the set-up of the story, the royal houses, the feuding, the empire, who the Atreides family is, what the significance of Dune is, all of the mystery of this planet and the history of the Bene Gesserit and the royal houses themselves and why it has come to this focus on Dune."

"The second night is very much about the emergence of Paul as the Muad-Dib after his father has been assassinated, left in the desert to die, and he has been adopted by the Fremen and taken on their ways to become their leader. The third night is the night of the Prophet and the Muad-Dib leading the Fremen to their ultimate victory over the Harkonnen and the Emperor and beginning a saga that is not ending with this particular mini-series. There are six books and it goes out over thousands of years. The ending of our mini-series is really the beginning of the whole thing."

Rubinstein explained one character change Harrison made, "One change people will see is that Urulan is really a narrator in the book and not so much a present character. In the movie, John brought her into the action. You actually see Urulan in the role that she plays, rather than just providing

# RICHARD RUBENSTEIN, PRODUCER

**"I never really felt satisfied with the Dino DeLaurentiis adaptation. It was a book I really loved, so I was disappointed in the [David Lynch] film translation."**



Saskia Reeves as Lady Jessica and Alec Newman as Paul Atreides, wearing Fremen stillsuits. Below: P. H. Moriarty as Gurney Halleck, threatening Paul with the death of Odheym (Jakob Schwarz) his Fedaykin bodyguard.



an over-view."

In a production that was filled with challenges, the first chasm Harrison had to breach was the adaptation. To tell Herbert's story. He decided that he wanted to avoid turning the serious novel into an action-adventure romp. "I wanted to find a way to put this story on film in an entertaining way, without losing the seriousness and the profundity of the story itself," he said. "To me, it is a serious novel with a lot of philosophical and sociological questions.

There is a lot of drama about the human condition and I think that is what separates this book from a lot of science fiction. This is not a technology book. This is a novel that happens to be set in a speculative world. To me, the challenge was to make that apparent on the screen so that this was not a series that would only appeal to a sci-fi audience, that this mini-series would appeal to a broad audience."

Next, Harrison was faced with finding a visual style that

would separate DUNE from the plethora of speculative worlds dotting the television landscape and elevate the miniseries to an event. Multi-Academy Award-winning Italian cinematographer Vittorio Storaro, and award-winning production designer Mirken Kreka Kljakovic, were brought onto the film to help develop a style that would give it a visual signature. "It's very theatrical," said Harrison. "This is not a naturalistic program. The material of course lends itself to a world that is fantastical, a world that we don't know, a world that is a hyperbolized version of our own, but that's the beauty of material like this, of great speculative fiction. The archetypal nature of this material allows one to use symbolism and metaphor in a way that a naturalistic drama that's set on the streets of New York or Baltimore cannot do."

"Vittorio, Mirken and I sat down with Theodore Pistek, the wardrobe designer, and created a very stylized theatrical look for DUNE which in my estimation serves to heighten the drama and create a world that is all of a piece. That was a challenge in itself because we had to basically make things up from nothing—what were the cultural aspects, the anthropological aspects of these peoples lives. How did the Fremen cook? How did they bathe? How did they live in an open desert where there is no water? There are lots of references in the book and the challenge was to get that on film. I was determined that those kinds of details would be in the movie. This would be a movie about how people lived. The same with the Emperor. How does the Emperor live in his royal home on Kaitain? What sort of lifestyle do the Harkonnen have and how to make them immediately distinguishable one from the other."

To distinguish lifestyles for the various factions, their environments were made as different and distinct as possible. Vittorio Storaro actually created a color scheme for the entire production that was based on Paul Atreides epic journey from birth to enlightenment and the comparative color scheme that he passes through from beginning



to end. The DP wrote a ten page philosophical treatise on "The Color Schemes of Dune." Noted Harrison, "That incredible guide infuses everything from production design to costume design to how the sets are lit, and the emotional and psychological effects of light on you, the viewer, and how it would effect the storytelling. It's fantastic."

Any vision of *Dune* brings to mind expansive vistas of barren land where water simply doesn't exist. An inhospitable planet of sand and rock. Harrison and the producers opted not to drag cast and crew into the world's arid regions. Instead, they decided to use the massive soundstages of Prague's Barrandov Studios to create their own desert, the desert of Arrakis. "Part of the reason for that is the style in which I chose to shoot the movie," the director said. "If we had we gone into Morocco or Tunisia and shot the whole movie there we would have been restricted by natural light. We would have had only so many hours to shoot and most of those hours would be in a flat overhead lighting because that's what the light is in the desert and on our schedule we just couldn't wait for magic hour to shoot."

"Furthermore, we would never have been able to build and create the desert environ-



Newman as Atreides, awakening from a coma after taking the Fremen water of life, eyes glowing with mind-expanding prescience, a result of ingesting the sandworm spice of Arrakis, revealed as the Fremen messiah, the Kwisatz Haderach.

ments where people live as elegantly as we were able to do on a soundstage. So I made the decision early on after talking to Vittorio and Kreka that we might be better off to go onto a soundstage and create our own desert. We took all the biggest soundstages in Europe and we added to that huge warehouse space in Prague. We basically had stages all over the city and built huge environments for the Harkonnen, the Atreides, the Fremen and for the Emperor.

Then, with a technology that Vittorio had developed and used extensively called Translights, we created these massive 100'x30' long transparencies, which are computer generated backdrops that are then printed on this very fine material that you hang around the stages to create big extensive desert terrains that appear natural. The beauty of this is, you can make them whatever you want. We could create the deserts of Arrakis without just having to set-

tle for say the deserts of southern Tunisia which we've see a million times. So, by taking photographs and paintings and computer generated images and mixing them together in Adobe Photoshop, creating them on the computer and then having them printed on these huge massive Translights, which were then hung from one end of the soundstage to the other, we could create environments we could never have gotten in any natural setting. That gave me a style, a look for this movie that is completely different from all the other mini-series that are on television. Now granted it is a highly stylized and theatrical look, but in my estimation, because the material supports it, if you embrace that and you get into it, it's really gratifying. It's a whole different world."

The sand worms of Arrakis are major *Dune* icons. These mammoth creatures have huge round mouths comprised of a thousand teeth. The burrowing creatures offer both a menace and a benefit to the dwellers of the wastelands. While the Fremen are harvesting spice from the sands, the giant worms could come up and innocently swallow sand crawlers whole. But they can also be used as desert transportation. A young man's rite of passage is to ride one of the behemoths at the age of 12.

"The sand worms were de-

Fremen watermasters at Seitch Tabr drown a stunted sandworm to obtain the water of life, which the worm vomits up as bile, to use in their mystical religious ceremony, a meticulous adaptation that is faithful to Herbert's original 1965 novel.







Ian McNeice as Baron Harkonnen and Matthew Keesler as Feyd, Paul's rival for the control of Dune and its priceless spice. Oscar-winning cinematographer Vittorio Storaro provides each world with its own unique look and color scheme.

signed by my production designer Mirken Kreka Kljakovic," said Harrison, "and then executed in several ways, based on Herbert's descriptions in the book. The best mechanical effects house in the business, KNB, who have done more movies than we could possibly count and who have been friends of mine for years, created the mechanical worms that are used in miniature and live-action in the movie. Then that design was further animated by the computer animators at a company called Area 51 for the big, wide desert shots where the worm attacks the harvester and the worms with the men riding on them come in at the end and attack the Emperor."

Faced with the daunting task of casting the familiar characters of Herbert's novel, Harrison held auditions in Los Angeles, New York and London. The director landed in the British capital for a round of meetings when his casting director suggested he meet with a young Scottish actor by the name of Alec Newman. "I knew the casting of Paul Atreides was going to be a major challenge," said Harrison. "We had to find someone who could play a young prince, basically a teenager who is privileged and uprooted from his home and taken to this distant planet and then orphaned out there, who

emerges as this leader of the desert-hardened Fremen tribe to lead them to victory over an empire."

"Newman did a couple of scenes for me, which I put on video tape," said Harrison. "As soon as I met him, I knew there was something special about him, a charisma, a personality. He had an intensity and intelligence that I immediately recognized."

The director held other auditions in London and then flew

back to Prague. Pouring over the various candidate's pictures, Harrison couldn't get Newman out of his mind. He arranged for another reading and saw the same talent and vitality. "I knew this kid was it," said Harrison. "I knew just from meeting him that he had the stamina to survive four or five months, being in every scene, every second unit, every day. Basically working seven days a week, every week, which was what was going to be required of him. I

knew he was young enough to play Paul as a teenager and was mature enough to emerge as the leader of the Fremen in night three. That's the big problem with this role. You have to get a kid who goes from this spoiled little rich kid to the leader of the people. This is quite an odyssey for an actor and the talent pool of kids that could pull that off is very thin. He had wonderful training in the drama school of London. He and I have become friends. He's just fantastic."

Scotland also contributed the lovely Julie Cox whom Harrison cast as Princess Irulan. But the actress, who had studied acting on several continents, wasn't the first choice for the role. The European investors had suggested another actress whose popularity in their territories would, they felt, add to the marketability of the film. Harrison had met with her and felt she would be very good in the role. Unfortunately, the actress broke her leg on the eve of the start of production. "I was suddenly left without Irulan," said Harrison. "The same casting agent in London who pushed so hard for Alec sent me a bunch of photographs and Julie's was among them. I got a tape of Julie and I liked it very much. I called her on the phone. I didn't have time to audition her or meet her personally. I spoke to a couple of people who

Halleck shows a patch of spice to a fellow smuggler on Arrakis, the key to interstellar navigation and commerce. Harrison chose to give DUNE a stylized fantasy look, filming entirely on soundstages using huge Translight backdrops.





had worked with her and just held my breath. She came down and she nailed it. She's just fantastic and absolutely gorgeous."

Harrison had become a fan of Alphonse Mucha, a turn of the century Czech painter who had an extensive career as a commercial artist in Paris. "His women were stunning," said the director, "and the gowns that he put them in; they were so sexy and elegant and vivacious. I went to Theodor Pistek and told him that I wanted Irulan to look like those women. Julie came in and wore those clothes as if she were born to them."

**A**lthough he wasn't specifically looking for name actors to fill his cast, Harrison was able to snag a couple of mainstream stars. When William Hurt, who loved the book, learned that they were developing a new version of DUNE he expressed interest in taking part in the film. Harrison flew to New York to meet the actor and came away with his Duke Leto. Italian actor Giancarlo Giannini was told about the project by fellow countryman Vittorio Storaro and decided he wanted to play The Emperor, and suddenly Harrison added another top name to his cast.

When they were looking to fill the role of Gurney Halleck, producer David Kappes, suggested that Harrison, as a courtesy to him, arrange to meet P. H. Moriarty when he was in London. "Now there's an interesting story," the director laughed. "P. H. has had a checkered career. When the producers were in London to do the LONG GOOD FRIDAY with Bob Hoskins, they needed someone who could bridge the world of the legitimate and the illegitimate, the underworld, and they found P. H. P. H. has a lot of 'mates' as he would call them with gray backgrounds. But they liked him so much and they liked his look that they put him in the movie as Bob Hoskins' bodyguard and thus began P. H.'s second career as an actor. He then went on to do JAWS II and other movies. I met him and I looked at him and he has this huge scar across his face from other activities. I just thought

## DIRECTOR JOHN HARRISON

**"I wanted to find a way to put this story on film in an entertaining way, [being faithful] without losing the seriousness and the profundity of the story itself."**



Lady Jessica uses the weirding way to hold Stilgar (Ewe Ochsenknecht), leader of the Fremen, threatening to kill him at a Fremen desert way station on Dune.

this guy is Gurney Halleck, Duke Leto's war master. He is a man that the Duke took out of a Harkonnen slave pit and groomed him to be his chief of staff. So Gurney is one of Paul's teachers, one of Paul's mentors. He becomes very important in the story because of his suspicion that Lady Jessica was the traitor that had Duke Leto assassinated and it becomes a big issue in night three. He plays a significant role in later books especially *Children of Dune* where he's obligated by Jessica to take Paul's twins out into the desert to see if they're real."

Lady Jessica is played by British actress Saskia Reeves. Harrison wanted to cast her based on a tape he'd seen of her performance in a show for British television. "It was a monologue of her describing, ultimately, the murder of her own mother, but we don't know that at first," said the director. "She talks around it and around it. It was a half hour of the most unbelievable stuff. She was very reluctant. She didn't know

if she wanted to come to Prague and spend five months doing this. I had to talk to her several times. I just fell in love with her. Like Alec, she had to come and commit to DUNE for five months, seven days a week virtually every day of shooting."

When your production team consists of Czechs, Yugoslavs, Ukrainians, Croats, Italians, Americans, English and Germans, the set, at times, may sound like the Tower of Babel. Instead of being a detriment, Harrison found the variety a plus for the production. "For me, that was a wonderful thing," he said. "I really enjoyed being around people from different cultures and I thought we had an incredibly cohesive crew. We really did create a family while we were there for nine months. It was a wonderful thing, all the different people getting together, eating together, hanging out. It was just a great feeling among the crew, but it also brought so many different cultural influences to the production itself which was a

good thing for a story like *Dune* because *Dune* is a world of many cultures. I made a decision early on that we would not do this production in Americanized English. It is in English, of course, but all the accents survive so you have people who sound Czech, Italian, French, German, British and American. I think what it does is give you a very broad emotional tapestry when you hear all these different accents and see all these clearly distinguishable ethnic groups in the movie."

The producers own screen rights to the first six books in the *Dune* saga and Harrison is in discussions for another six hour miniseries. "This is not an easy story," he said. "This is not STAR WARS. It's not heroes and bad guys. It's a very complex story. Paul Atreides is a wonderfully complicated man. He sets something in motion which you can look at from both sides of the perspective. It's good in one way and bad in another way. The cleansing of the empire and the ridding of the corruption and so forth is a necessary step you could say, and there is revenge because of what happened to his family. What comes of it is not as easy as saying dark side was defeated and the light side won. It's much more complex than that. So I hope it goes on." □

Zuzana Geslerova as the Bene Gesserit Reverend Mother Mohiam, secret shaper of DUNE's world order.





# POSSESSED

## Writer/director Steven de Souza on filming the case that inspired the horror.

By Paul Wardle

The makers of *POSSESSED* have a tough job ahead of them, whether or not they know it. Any movie about exorcism is bound to be compared to its predecessor, *THE EXORCIST*. This landmark 1973 horror film was inspired by actual events that took place in a house in Mount Ranier, Maryland in 1949.

The 14-year-old boy who was said to be possessed by a demon became the subject of a cover-up by the Catholic church after the spirit was supposedly exorcised. William Peter Blatty's bestselling novel changed the gender of the child and several other plot points to create a work of fiction loosely based on the true story. William Friedkin's movie altered the circumstances surrounding the events even more, and such was the power of that film's impact that many believe it to be an accurate retelling of the true story.

Writer/director Steven de Souza fashioned a script that more rigidly adheres to the facts to create *POSSESSED*, a movie which debuts on Showtime in October. On a Toronto set within the interior of Osgoode Hall, an historic legal building in the city's downtown core, de Souza discussed the project. He began by drawing a distinction between the actual case, and what the public has perceived because of the older film.

"If I were to introduce a marketing campaign," de Souza began, "I would start it by saying, 'This is not your parents' *EXORCIST*.' Every thing you think you know about this story



Priests are stymied by the possession of a Mt. Ranier, Maryland boy (11-year-old Jonathan Malen), the historical case on which *THE EXORCIST* was based.

is wrong. Blatty's book is a work of fiction based on this case. Based on all of our source material, Blatty went off in his own direction."

De Souza went on to describe the attitude of the clergy in Blatty's book as a kind of "Ghostbuster" duo. "In actual fact, [the Vatican] said, 'Keep this under the rug. This is an embarrassment.' [This was] in modern-day America after World War II, at a critical time in the church's history, when the church was losing half of its membership to Communism; [Senator Joseph McCarthy] was in bed with the most reactionary forces this country had ever known; and the Catholic Church had just become integrated. They were very much in the spotlight, the way Scientology is today, if I may use that analogy. The last thing they wanted to do was have an exorcism in America."

Far from the gung-ho priests

itching to trounce the devil that we saw in Friedkin's film, de Souza reports the church's decision was to "get some poor bastard that we can stick with this job." Even an exorcism specialist was not desirable for the church, as they thought his presence would attract undue attention to the house, and by association, the church.

The two priests who are selected, have no idea how to perform an exorcism, and must go to a library to study the subject from old tomes. "They can't ask anybody officially, because they've been instructed to keep the whole thing a secret," de Souza reported. His knowledge of these events comes from extensive research of case histories, church documents that had long been suppressed, and a book on the case with 60 or more pages of footnotes alone.

"There were two official reports on this case published by the Catholic church," de Souza

continued, "One of them [claims] the kid was just mentally disturbed and received a spontaneous cure immediately after the exorcism. The other report is suppressed to this day."

De Souza speculated on what the hidden report might reveal, and it is clear from his source material that a cover-up of the results of the priests' visit existed. The priests were instructed never to reveal what transpired on that day. This edict came from their superiors in the church and only a college student who heard the priests talking after the incident reportedly got the real story. When he and one of the fathers (played in *POSSESSED* by Timothy Dalton) saw *THE EXORCIST* in 1973, the priest was appalled at the way the events had been changed and sensationalized.

De Souza got more specific when he contrasted events as presented in *THE EXORCIST* from those in the real case. "When Blatty told the story, in addition to changing it from a middle-class family with a little boy to a single, movie-star mother who's fabulously wealthy and has a little girl, he has furniture levitating, and all kinds of fantasy elements. What people who [witnessed the event] say, is the kid was so violent, he bent over backwards until it looked like his spine was going to break, which is what we have in the movie. This is Ivory soap supernatural: 99 44/100% possible. There's still that other percentage that is like *THE X-FILES*. It's very ambiguous and just bordering [on] going over the





Timothy Dalton stars as Father Bowdern, the luckless priest saddled with the assignment by a church that wished to sweep the incident "under the rug."

edge."

The conspiracy angle makes this film seem closer to *ALL THE PRESIDENT'S MEN* than *THE EXORCIST*. De Souza concurred. "There's a very strong political element to this film," he said. "Politics in general and within the church, and the kind of palpable paranoia of the McCarthy Era is very prevalent in the movie. The archbishop, played by Christopher Plummer, is very much being squeezed by reactionary forces, because socially, he's very progressive, and doesn't need the embarrassment of this medieval ritual."

In filming this story, there was still resistance from the church, as de Souza related: "The official hierarchy of the Catholic Church is run by people who studied in the Dominican order. Then, there is the educational structure of the Catholic Church, which is largely in the hands of the Jesuits. There's a very tenuous connection between the two, and for centuries the Dominicans and Jesuits have been at war. One of the Popes, who was Dominican, dissolved the Jesuit order, and for over a hundred years they met in secret. At the time of this story [1949], St. Louis University was the most

progressive educational institute in the Catholic Church of America."

The friction for the two priests begins when they have to appeal to the Dominicans for help. The elders of the church were unwilling to get involved then, and, according to de Souza, are still apprehensive. "The Jesuit order helped us get this movie made. The two priests who did the exorcism were Jesuits, and at the time, they had to go up against the power structure of the church, which was run by the Dominicans."

The ambiguity of the boy's sanity is used as a red herring in *POSSESSED*. The audience is never sure whether the threat of supernatural forces is genuine, or just a product of psychosis, as one report implied. Friedkin's film left no doubt. In de Souza's view the story is more about Father Bowdern (Timothy Dalton) and Father McBride (Henry Czerny) wrestling with their own demons as well as the one they encounter. "The Jesuits consider themselves the army of God," he explained. "They have kind of a military discipline."

A Jesuit priest is not supposed to admit to doubts or the possibility of failure, yet neither of these priests is traditional enough to

# EXORCIST TIMOTHY DALTON

*The Bond star on the challenge of horror roles.*

By Paul Wardle

Though Timothy Dalton's film credits are many and varied, he is perhaps best known as one of a string of actors who has portrayed James Bond in the movies. Dalton only portrayed the superspy twice however, and his thespian range is far greater than the part would allow. Dalton, in addition to an impressive career on the British stage in the 1960's and 1970's, appeared in such classic films as *THE LION IN WINTER* (1968), *CROMWELL* (1970); epic remakes like *WUTHERING HEIGHTS* (1970) and *MARY, QUEEN OF SCOTS* (1971); and adventure thrillers like *THE ROCKETEER* (1991). More recently, he has been seen in *THE LIVING DAYLIGHTS*, *LICENSE TO KILL* and *THE BEAUTICIAN AND THE BEAST*.

So it's no surprise that Dalton has taken on yet another off-beat role, that of Father Bowdern, a Jesuit priest who is saddled with the task of performing an exorcism in Steven de Souza's new film, *POSSESSED*. While on set in Toronto, Dalton spoke by phone about his role in the film.

Does playing a priest require any sort of extensive research? "Well, yes," the British actor began, "We have a Jesuit priest who is advising, so he is a source of technical information; the areas of what was permissible and what wasn't. Certain things of ritual, you know, when you are supposed to make the

sign of the cross, do you have to kneel to pray, can you stand up, stuff like that."

Playing his first priest is certainly a departure for Dalton as an actor, but then, as he pointed out, "I hope everything I do is a departure. This time last year, I was playing an Oklahoma sheriff, and that was a departure from what went before, and in between, there was *JULIUS CAESAR*. I've never been enamored of the idea that you find a character and you just continue to play it. It's pretty boring if you just do the same thing over and over again. We look for new subjects, new challenges."

In this film, Dalton plays one

Dalton, wrestling with his own demons to come to the aid of Jonathan Malen as the possessed lad.





of two Jesuit priests who perform an exorcism on a young boy possessed by the Devil. Unlike the aggressive master exorcist played by Max Von Sydow in the 1973 Friedkin film, *POSSESSED* follows more closely to the source material from which the Blatty book and screenplay were based. Father Bowdern has doubts about what he is doing, and is unwillingly pulled into a situation where he feels he doesn't belong.

"It's a very good script!" exclaimed Dalton. "I get a lot of scripts and you generally know pretty damn soon that you're going to throw them away before you've finished them. There's not that many you really look forward to reading to the end. This was one of those. It was a real page turner. At the same time, [I thought] it's the story of an exorcism. We've seen it! It's been done! I found myself wondering why the hell anyone would want to make *EXORCIST IV*! But after having a conversation with writer and director Steven de Souza, who is obviously extremely enthusiastic about the project, and very specific and particular about how he wanted to approach it, I think I became rather affected by that."

De Souza's treatment is so different from *THE EXORCIST* that he refers to it as a psychological thriller, though with enough horrific elements to startle even audiences desensitized by the Friedkin film. "If we can film it the way he envisions," said Dalton of the director, "it's going to be a project worth doing and worth seeing."

He added that of course, you hope to feel that in every acting job, but he's genuinely challenged by this role. The exorcism scenes in particular, were difficult to film. "We fill the rooms with smoke, and you're just shouting all day long. It's hard!" He laughed.

Dalton surmised that the public's fascination with this subject stems from society. "We live in a world where our own psyches are conditioned by the opposites of good and evil. Evil is an interesting concept. I'm not so sure that it's always been

**"People love going out for Halloween, don't they," said Dalton. "And dressing up. If you recognize there is such a thing as good and evil, then they've both got to be present in all of us."**



Timothy Dalton as Father Bowdern and Jonathan Malen in the TV movie docu-drama, which debuts on Showtime cable October 22.

a concept. Maybe it only became a concept relatively recently. Maybe we want to explore the danger of evil. We recognize evil in ourselves. Maybe it's exciting to play with that danger."

It is interesting that certain speeches that were cut out of Friedkin's *THE EXORCIST* prior to its release in 1973 address this question. In a scene that does not exist in the final film, the two priests take a breather before the final confrontation with evil, to ponder "the purpose of possession." What reason does the devil have for entering the body of a child? Father Merrin's answer, in the original script, was as chilling and poignant as what was left in the film. "I think the demon's target is not the possessed, it is us...the observers...every person in this house. And I think the point is to make us despair, to reject our own humanity, to see ourselves as ultimately bestial, as ultimately vile and putrescent; without dignity, ugly, un-

worthy. And there lies the heart of it, perhaps, in unworthiness."

Dalton's response to the quote? "Maybe first you have to believe in evil. There's no devil I believe in, like the one in the Bible, as such," he revealed. "Of course, you've got to be a Christian. I can say I believe in possession. We all understand a possession that we could call obsession; being taken over by some force that leads us in some direction, but to believe in diabolic forces, you've gotta believe in God and the Devil. I don't find it necessary to believe in diabolical possessions."

Yet, the impact that this subject continues to have on people is a phenomenon almost as strange as the unexplainable events themselves. Dalton sees it as a real-life horror show. "People love going out on Halloween, don't they? And dressing up. If you recognize that there is such a thing as good and evil, then they've both got to be present in all of us. From time to time, we love to explore the evil; perhaps hopefully in safety at a movie theater, whereas others take it beyond that."

The Jesuit priest who is on set as a consultant has not posed any problem for Dalton's performance. Quite the opposite, in fact, as the actor explained, "The Jesuits seem to me to be quite pragmatic and realistic, and I think he probably freed us up from some ignorant conventions we may have had. For instance, you don't have to be on your knees or holding your hands together to pray. It's not a bad thing to swear unless you feel bad about it."

This priest does swear. During a scene Dalton filmed, Father Bowdern has just been told that he has been chosen for this exorcism. He has, in effect, been given the short straw. An expletive flies through the air as the Jesuit storms out of the main hall. Behind him, passing nuns look up, a visage of mild shock crossing their faces. For some, the sound of a priest swearing will be more shocking than what's happening to the little boy.

accept that such a thing as an exorcism might be necessary. Despite their strict training, the Jesuits are the doubting Thomases of the Catholic priests. Neither of the two fathers therefore realize what kind of a ride they are in for, and consequently, neither does the audience.

Playing the possessed child is 11-year-old Jonathan Malen. Steven de Souza considers him quite a find, and discussed his initial response to the boy's audition. "He comes to us from an out-and-out horror picture, called *BLESS THE CHILD*, a Kim Basinger [vehicle]. He's done some work in other movies. After we interviewed him, I thought he was terrific. After we hired him, I expanded his part fourfold!"

De Souza believes the audience fascination with demonic possession stems from the fact that, except for time travel, everything else has been explained by science. "It's the great unknown," he said, "and [in the new millenium] it's very much on people's minds. I saw *Time* and *Newsweek* both do articles on [this subject recently]."

When de Souza first delivered his script to the studio, he encountered very few problems. "They had been groping for a way to differentiate this from *THE EXORCIST*. Even though the source material was so different, a lot of the other writers they had begun with just could not tear themselves free of the shackles of [*THE EXORCIST*], and unconsciously started to follow in that well-trodden path. When I talked about placing it in this time of paranoia, focusing on all the differences [from the other film] instead of the similarities, they were very happy to hear that. What's the point of re-making that movie?"

Writer/director Steven de Souza (center) checks a take during filming last winter, on location in Toronto.





# POSSESSED FX

## *Supervisor Tim Barraball on summoning the devil.*

By Paul Wardle

Effects supervisor Tim Barraball's greatest challenge in *POSSESSED* was mounting a flashback sequence that shows a World War II battle scene. "There was a lot of propane fires," said Barraball. "I was dealing with buildings that were 150 years old, and heritage landmark sites. I was a little nervous about putting fires on or anywhere near these buildings. So I went the day before [the shooting of the sequence] and set it all up, really checking the place out. I had a lot of fire prevention. I had a 4,000 gallon water truck there, fire hoses inside the building and both carbon dioxide and water extinguishers everywhere. Plus, in the little blown-out graveyard there, we had spots of fire, and there were extras dressed as German soldiers weaving in and out of these fires. It got a little nerve-wracking."

Danger to the actors is always a concern in a film like this. To prevent accidents, Barraball said it takes, "a lot of common sense; explaining to them exactly where the fire will be; showing them the height of the fire; proving to them that we're in 100% control of it at all times, and just making sure they're all aware of what's going on around them."

Because of the public's familiarity, especially older viewers, with other films on this topic (*THE EXORCIST*, *THE OMEN*, etc.), it is important that *POSSESSED* have an entirely different look and feel to it. The effects in *THE EXORCIST*, for example, have the distinction of being just as memorable as any other aspect of that film, and scenes like the girl's head spinning around, are legendary.

"It's kind of hard to make the effects look unique when it comes to possession," said Barraball. "My main goal is just



Jonathan Malen levitates as Dalton and his fellow priests read the Roman rite of exorcism, wire-work with CGI removal, "simple methods, time-tested and true."

to make sure you don't see the wires, the set-ups for the effects. It's always weird when I'm working on the set. We had books flying across the room, and it was basically a tank of compressed nitrogen gas going into a manifold that fed copper tubes into the wall and into the back of those books."

Barraball noted he feels like the Wizard Of Oz sometimes. The crew will see the books fly and then see him standing behind them, and he sometimes feels like screaming, "Pay no attention to the man behind the curtain!" "I look at them kind of wild-eyed. 'You're not supposed to see this!' That's how the magic happens," he said.

Another brush with danger on the set occurred when actor Timothy Dalton (who plays priest Father Bowdern) was in the exorcism scene. As Barraball explained, "At one point the priests place a cross between the mattresses while the boy's strapped to the top of the bed. The cross lifts the mattress up and then shoots out across the room, narrowly missing Timothy Dalton and Henry Czerny (who plays the other priest), and sticking into the wall. I had the cross on a wire with two nails on the end of it

so that it would stick into the wall, with Timothy Dalton basically standing right in front of it! We had stunt guys there, and the actors weren't supposed to be standing anywhere near this, but the director [Steven de Souza], in his divine wisdom, wanted it to go right past their heads. I kept telling Dalton to back away. There was no way that he could've gotten stuck with the nails, because they were right by the wire, but he still could've gotten hit by the cross. I was a little nervous, because it is Timothy Dalton. But it worked great. It looked fantastic."

In another dangerous scene, windows in the house where the possessed boy (played by Jonathan Malen) live, blow out with a tremendous crash. "I had a V8 fan with an airplane propeller," Barraball explained, "behind the set, pointing out the window; three air cannons, pressurized with nitrogen, with traps on the front that hold debris. Bits of balsa wood and dust blow in the window, which is breakaway glass. I had three guys on these large air-movers with water hoses spraying in the background of these air-movers, and all at once, everything goes: the windows ex-

plode, the nitrogen blows, the water comes rushing in and Timothy Dalton was behind a piece of lexan."

According to Barraball, though he himself used an air-mover to make Dalton's priest's cossack flap in the wind and his hair blow furiously, Dalton was actually in no danger, though in the finished film, he will seem to be in the path of flying glass and wood. But Dalton, who enjoys doing his own stunts when he can, didn't want the sheet of lexan there. "On the other takes, he stood right there in the window, with water and wind blasting in his face, because he wanted to get as much realism in the scene as possible. I was constantly having to tell him to back up for his own protection."

With all the new technology being used in special effects these days, Barraball, surprisingly revealed that, "The more new techniques that come around, the more, the time-tested and true, simple methods work." □

The World War II flashback sequence, challenging pyrotechnics set-up on a 150 year-old heritage landmark site.





# Sinbad

## Beyond the Veil of Mists

**The \$20 million CGI animated fantasy heads direct-to-video.**

*By Dale Kutzera*

You can tick off the cinematic milestones in the field of computer generated imagery on one hand: Disney's *TRON*, *THE LAST STARFIGHTER*; the groundbreaking effects of *TERMINATOR II* and *JURASSIC PARK*, and Disney/Pixar's *TOY STORY*, the first film created entirely on computer. Soon you will need another set of digits, will see *SINBAD: BEYOND THE VEIL OF MISTS*, the first film to make extensive use of motion-capture technology. Trimark releases the film on DVD and video October 24.

Where the computer has been used to model, calculate perspective, and light with remarkable precision, moving a CGI creation realistically has typically required the same laborious frame-by-frame skill used in traditional cell or stop-motion animation. For the *JURASSIC PARK* dinosaurs, Phil Tippet moved a dinosaur-shaped armature one frame at a time—essentially the same technique used by Willis O'Brien 60 years earlier on *King Kong*. Tippet's dinosaur armatures were equipped with sensors at each joint. The computer recorded each sensor position and when the data was



Sinbad is voiced by Brendan Fraser and Jennifer Hale plays Princess Serena in a Ray Harryhausen-inspired Arabian Nights tale produced by India's Pentafour.

merged with the virtual model—cinematic history was born.

While the frame-by-frame technique was proven effective for long lead-time projects such as feature films and video games, the process has proven too slow for use in weekly television. The desire for a faster method of capturing motion information has led to a variety of real-time systems, almost all involving an actor wearing a body-suit to which sensors or markers are attached at each joint. Where sensors would feed information directly to a computer, the mark-

ers—often as simple as Ping-Pong balls—are recorded on videotape. The video is then digitized and the markers used to create a virtual model of the recorded movement.

Already numerous television programs, ranging from Saturday morning cartoons to MSNBC's *The Site*, have featured digital characters that use real-time motion capture technology. The process provides a remarkably realistic movement, however, because the computer must process and render each frame in real-time, the resulting

characters are typically low-resolution and may suffer from a kind of herky-jerk, skip-frame appearance. They lack the realistic texture, surface detail, and finer shading and lighting seen in feature-film animation, where a single frame can take hours or even days for the computer to render.

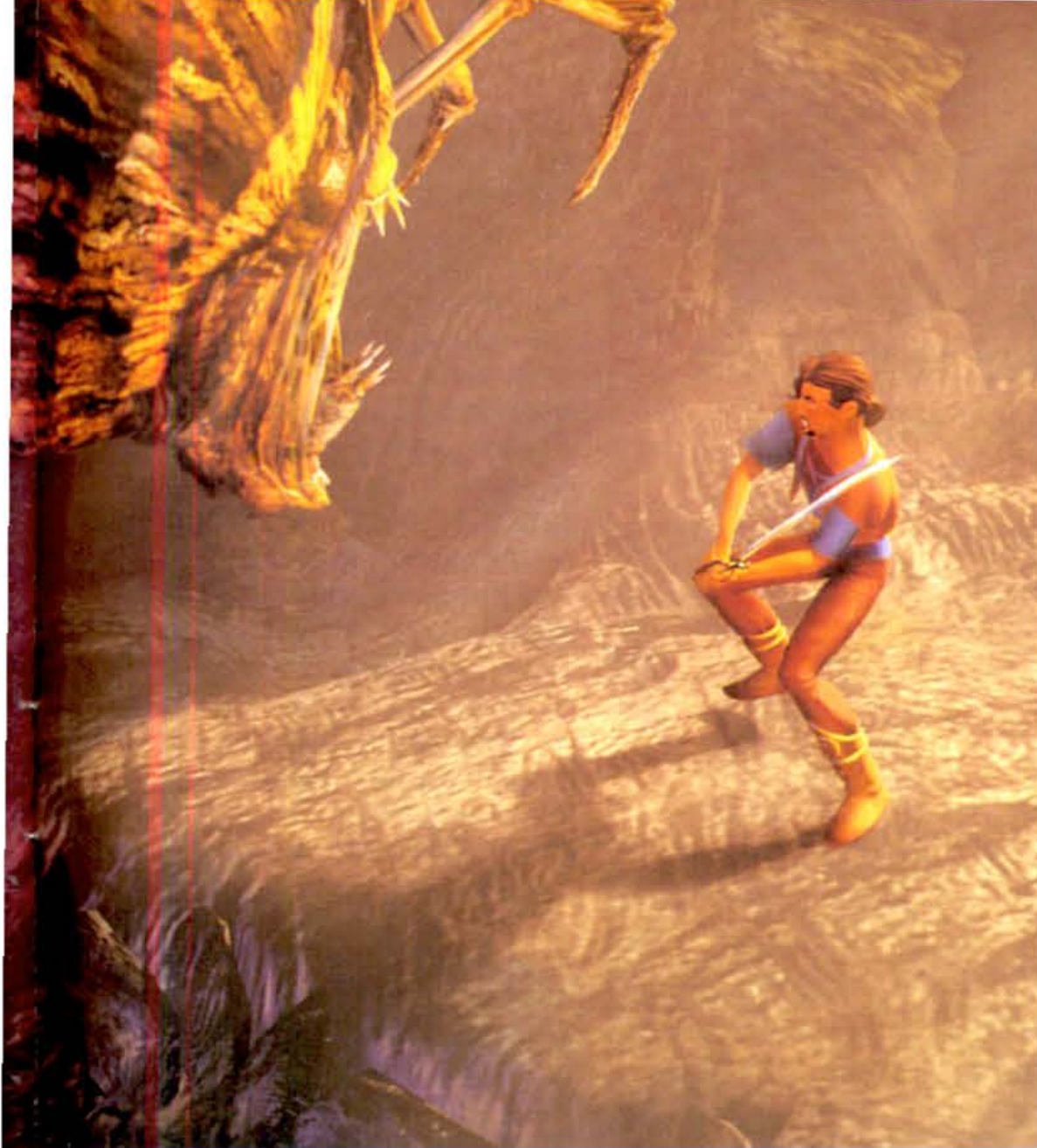
In *SINBAD: BEYOND THE VEIL OF MISTS*, the technology of motion capture is finally being combined with high-end feature animation. Previously, creatures in the *MORTAL KOMBAT* films, and the doomed passengers of *TITANIC* have been created using motion-capture, but not to the extent of *SINBAD*, where all human characters will employ the technology. Only the various monsters and creatures Sinbad fights will use traditional animation techniques. The film, the first feature from Pentafour, a leading computer effects company in India, is the brainchild of Sriram Rajan, head of Pentafour's newly created film division, who feels certain "this ground-breaking use of motion capture will revolutionize animation."

The story of *SINBAD: BEYOND THE VEIL OF MISTS* harkens back to the classic Ray Harryhausen films of the 1960s and '70s. The legendary sailor



Sinbad's monster-fighting heroics.





Trimark's video hits stores October 24 after unsuccessful theatrical tests.

# PROD. DESIGNER JOE ALVES

**“I’m not a computer person. I didn’t know the technical things, so I just designed the kingdom as I saw it. I had an opportunity to use the influence of Antonio Gaudi and some fantasy.”**

works backwards from live action,” continued Ricks. “You can’t just shoot it to death and pick out what you want. You have to be very careful and just animate the frames that you need. So it evolved very much from the needs of the script and the kind of energy we needed.”

Next came the audio recording, where each actor voiced their character under the direction of voice-over director Gordon Hunt. “It was a benefit to have really good actors do the dramatic interpretation of the script first so you have that to go by,” said editor Scott Conrad. “That tells us where they have pauses in a speech, and where they drag something. Most of the time the actors you’re going to have in motion-capture are chosen for different reasons—for physical reasons and not dramatic ability.”

Although motion capture technology exists to record facial movements and expressions, the producers decided to animate faces by more traditional means. “What we’re going to end up doing is use two techniques,” said Ricks. “One technique for main characters is what traditional animation people are used to doing. You cre-

ate an effects sheet to [the dialogue]—mouth positions for each phoneme like Ohh, or Ahh—and time it out and animate to that. We create all these facial shapes and go in and do a lip-sync based on phonemes and a [dialogue] effects sheet. Then there are automated programs that will read the audio track and interpret what the phoneme would be coming out the other end. In the end, someone will go in and attach [each phoneme] to the mouth positions. Then we still have to go back in and do all the expressions on top of that.”

The look of SINBAD fell to production designer Joe Alves, who began his career as an assistant animator in Disney’s special effects department, went on to work on Alfred Hitchcock’s TORN CURTAIN, and served as production designer for Steven Spielberg’s first three films SUGARLAND EXPRESS, JAWS, and CLOSE ENCOUNTERS OF THE THIRD KIND. “I’m not a computer person,” admitted Alves. “I didn’t know the technical things, so I just designed the film as I saw it. With this whole kingdom, I had an opportunity to use the influence of Antonio Gaudi, and some fantasy. We go from the old castle, which is dark and has all these death traps, to the beautiful new castle, and the merchant waterfront. It has a real eclectic look to it. It would be very difficult to pull this off in live-action.”

Where a live-action film would have used miniatures or matte-paintings, both static options, in the entirely CG world of Sinbad, the camera can soar through, above, and around each magical realm. Alves began the old-fashioned way, with pencil sketches on paper. The sketches were scanned into the computer and the digital artists began work, building virtual

(voiced by Brendan Fraser) sets out to help the lovely Princess Serena (Jennifer Hale) find a cure for a spell that has enabled the evil Wizard Baraka (Leonard Nimoy) to inhabit the body of her father, King Chandra (John Rhys Davies). The journey takes them from the Princess’ magical seaside kingdom, across the raging ocean, to the underwater kingdom, and finally to the Veil of Mists itself.

Although the film was produced independently with no set release date, co-directors Alan Jacobs and Evan Ricks were faced with a tight production schedule. Their first task was to overhaul the original screenplay. “We started back in October [of 1997] re-writing the script,” explained Ricks, whose background includes work in television, feature, and computer-game effects. “We decided the original script, for many reasons, wasn’t the story we wanted to tell and so we proceeded to re-write it. We wanted to pay some tribute to [Harryhausen]. I’m a big fan, and I think most of the people on this film are fans of his. We definitely felt if we could get some of that flavor, it would be great. He had live action

with stop-action puppets that he composited together in a very sophisticated way. We’re kind of doing the same thing. We’re doing all the creature work by hand with no motion capture, and yet using motion capture for the people will make them look very realistic.”

Due to the tight production schedule Ricks and Jacobs began storyboarding the film as they worked on the script. “With any animated endeavor you have to start from the point of the storyboard, because it

The script’s fantasy action was conceptualized by production designer Joe Alves.







Co-directors Alan Jacobs and Evan Ricks paid tribute to Harryhausen, and made the film in a record twelve months.

structures, adding surface textures and color, even giving the impression of wear and tear with virtual dirt and grime.

"We had a complicated situation where we were working on two systems," Alves continued. "At Pentafour [in India] they use Softimage. Most of the artists [in LA] feel more comfortable with the Mac, so they are working in Electricimage. The Softimage

Motion capture supervisor Damian Gordon with the telemetric suit used to animate the film's character action.



people are less architectural, but they have the technology to do the texturing, and I was told it does better animation. They can take an old-time scene—say the Castle that has been here for 200 years—and say, 'how much slime do you want on the walls?' We have very talented people doing this stuff."

Once the sets are built and aged, they must be dressed. Instead of raiding the studio's prop-room, however, Alves had to design and supervise the digital creation of each decorative item—crates, furniture, rocks, everything. Complicating this process is the need to coordinate with the directors, who will ultimately choose the angles each set is viewed from, and the manner in which characters move through them.

This movement is where Sinbad breaks new ground. Based on the storyboards and the recorded performances of the voice actors (under the direction of Gordon Hunt), Jacobs and Ricks created an edited dialogue-track of the entire film. "The first thing we do, as in traditional cell animation, is cut all the sound together and kind of guess what the pacing will be like," said Ricks. "I felt that in that sense it was best to stick with the traditional way they do it on [animated] films. You're allowing the actor to interpret

the lines as he wants to and get the best performance without worrying about lip-syncing and turning it into a looping session. Then they would play that back on the stage and the actors would act it out."

The resulting videotape of these performances is a far cry from the fantastic world Alves created. For starters, almost every shot is a wide master angle to record all the movement in a scene. Once the movements have been digitized, a virtual camera will be placed in the computer-generated scene for close-ups. In addition, the sets are basic: simple platforms take the place of a dungeon cell and

plywood steps substitute for palace stairs. In order for the video camera to see the actors at all times, no walls were built. Doors and windows were represented by a frame of clear plastic tubing. Though the materials were plain, their dimensions exactly matched those of the virtual sets. Alves used the same blueprints for both the virtual sets and those fabricated for the sound stage. "The walls, doors, and windows must correspond exactly to the virtual set," said Alves. "The rise and step of each staircase must match precisely. Nobody really did think of the complexity of it." They began to when they got to the Dungeon set with the spiral staircase.

The most elaborate of these sets was a large platform rigged on a tilting gimbal to duplicate the rising and falling deck of Sinbad's ship. "The ship is influenced by the Chinese junk," said Alves. "When we got to the boat, I went to a friend, Roy Arbogast, who is a great physical effects guy, and he built us a gimbal about 20 square feet that would rock. I've done some incredible movies, but nothing that required this kind of designing. Can you imagine actually building this stuff?"

Audio recordings, storyboards, and video footage all came together in the Avid digital editing system where Scott Conrad supervised the assembly of the "temp-track." Where live-action films are typically edited together as shooting proceeds, animated films must rely on a crudely animated storyboards or animatics to serve as a

The U.S. designs were computer animated in India at drastically lower costs.





kind of moving sketch of the finished film. For Sinbad, the animatic process was complicated by the disparate elements involved—video, audio, and artwork—and the time-lag between conceptualization and rendered shot.

"In this case, we're planning it out as we're editing," said Ricks, "so we know what we're going to get in the final result. We're taking all the key poses that have been storyboarded and streaming them together, giving them the right time length and, in effect, creating the movie. It is like a super-animatic. We've got storyboards and action, but the action doesn't look like the board, because it was shot from a different angle. When we get our motion capture back, we will place the virtual camera, and end up with a frame that looks like [the storyboard], but in 3-D. Then we'll drop that shot back [into the animatic] and off we'll go. We'll do that a sequence at a time."

"It's a storyboard you take and edit together in a linear fashion," continued Conrad. "You put sound underneath it to make it flow. You can do the same with live-action where you would have your individual set ups for each scene. What we do here is take all the storyboards for a particular scene and put them in order and cut them together. What is different than normal animation is that normally you would have the animatic being the storyboard, but, in addition to that, we had to create four layers of video."

The video layers include the original storyboard, the video shot on the sound-stage, and the initial computer animation. As animations are finalized and approved, higher-resolution versions are substituted for temporary low-resolution shots. In this way, shot by shot, the mosaic of individual elements in the temp-track is replaced with finished shots until the film is complete. Needless to say, the logistics of keeping track of so many elements, and the imagination required to envision the finished product, is daunting.

"It is very frustrating for a film editor that has been used to live-action features," said Conrad. "When you're cutting live-action, there is immediate grati-

## EDITOR, SCOTT CONRAD

**"When you're cutting live-action, there is immediate gratification... Here it's like playing with imaginary boards... It is a long time before you see the actual results."**



The evil wizard Baraka, voiced by Leonard Nimoy. The edgy PG-13 theatrical version has been edited into a kid-friendly G-rated edition for its video release.

fication, because you take three shots and you put them together and something happens—wow, that works. Here it is like you're playing with imaginary boards, with imaginary motion-capture, and it is a long time before you see the actual results."

"This movie is really interesting in that it is somewhere between a traditionally animated feature and live-action," said Ricks. "It has a lot of live-action elements. There is performance and editing that performance in a very linear fashion, and then where we're really giving it a unique spin is that when the elements come back together, we see something that doesn't have any of the original actors in it. It's all animated. Scott and I have been going through and taking a close look at how each sequence actually plays: are we missing some storyboard that tells it from the angle that we need? More important, do we have all the motion capture we need? Once we have that all locked, and every frame is correct and telling the story we want, then we start requesting these specific frame ranges from House of Moves. They give us back that motion and we stick that inside our digital char-

acter and it will be like giving life to these models."

The initial motion capture information created by the effect supplier House of Moves resembles a stick figure character with a dot at each joint. When married to the modeled character, the result is a remarkably realistic creation, with all the subtle effects of weight and gravity seldom captured in traditional animation. And this is without the added atmospheric effects of light, texture, and flowing clothing. "We will do low-res tests where we take a first pass, stick in the animation, and find the camera angles," said Ricks. "Once that happens we can send that information back to India and up-res it, create the high-resolution characters, complete with flowing hair, and place them in the high resolution sets."

For Ricks, the final effect may be too realistic. "Something I've been worried about all along is how this very realistic motion driving these cartoony characters is going to come across once it is up on the screen," he said. "What I wanted to do originally was use motion capture as a first pass and then go back and stylize it,

make the action bigger, and just use it as a shortcut, rather than an end in itself. The constraints being what they are, we didn't have that luxury. We're doing something called key-frame reduction. Normally in motion-capture you get exactly what you captured—every nuance of the animation, and you're stuck with it, so it's difficult to make changes. What we're doing is taking that animation and fitting a curve to it through software and placing key frames in the right locations so we can bend those key frames around to make moves bigger if we have to. There is still some hope for stylization."

Through all the challenges and problems, have the filmmakers stopped to consider the new ground they are breaking in visual effects? "We haven't gotten that heady about it," said Ricks. "We're not as groundbreaking as STAR WARS, but it is the first time we've applied this diverse background and technology to one large project. Whereas TOY STORY has, let's say, a dozen locations, and had Disney and several years to make it. We've got 60-something, and have to compete on a different level. In that sense it is a much larger undertaking. This is one big effect. We've been telling our producers that all along."

SINBAD: BEYOND THE VEIL OF MISTS was given theatrical test bookings in Phoenix last January through Phaedra, but no other theatrical exposure, making it, at an estimated cost of \$20 million, one of the most expensive direct-to-video projects ever made. □

Motion capture director Evan Ricks, storyboarding the grand design, then recording the character movements.





# CURSE OF THE TALISMAN

## Gargoyles spring into life in UPN's TV-movie

By Dan Scapperotti

When a strange shipment of stone gargoyles arrives in the town of Elmsford, one of the crates, along with a box of trinkets, is stolen and delivered to an unscrupulous dealer who runs an occult book store. Soon after, the stolen idol shatters and a bizarre creature emerges, with a demonic glint in its eyes. *CURSE OF THE TALISMAN* a new made-for-TV movie directed by Australian Colin Budds premieres for the November sweeps on UPN.

Fresh out of film school, Budds entered the film arena by writing and directing commercials and segued into television production on such series as *THE FLYING DOCTOR*, *MISSION IMPOSSIBLE* and *TIME TRAX*. His foray into directing features came in 1990 when he helmed *HURRICANE SMITH* starring Carl Weathers, who gained fame as Apollo Creed in the first two *ROCKY* films.

Production on UPN projects has a strong presence in Australia and when the network decided to shoot their horror film down under, Budds was tapped to direct. Originally filmed under the title *NIGHTWING* the film underwent a name change to *CURSE OF THE TALISMAN*. The title refers to a bizarre pendant in the form of a gargoyle. When a drop of blood falls on the charm the eyes glow red and events are set in motion that could mean the death of the town and everyone in it. The bloodthirsty gargoyles are a combination of puppets and CGI work supplied by Photon Stockman, an Australian effects house. Mark Van Buren was the post production supervisor on the project. As it turned out, Budds' biggest challenge on the film was shooting with the gargoyles.

**"It can be a problem when your villain is a pointer in the air," said Budds, "and a crazy director running down the hallway after the actors saying, 'I'm a gargoyle.'**



Rod Mullinar as Eccleston, a mysterious priest on the trail of a deadly amulet, and Sara Gleeson as Fiona, facing a winged terror, airing on UPN in November

"Although this was quite exciting, when you're working with the cast and your villain isn't on set, that can be a problem," he said. "Your villain is a pointer in the air and a crazy director running down the hallway after the actors saying, 'I'm a gargoyle.'"

Prior to *TALISMAN*, Budds' only other project which required puppets and CGI work were several episodes he directed of the popular *LOST WORLD* series now in its second season. In fact, Budds was about to rush to the set to put Jennifer O'Dell, Rachel Blakeley, William Snow and the others through their paces on an episode for the new season when we spoke. "I directed episode one, 'More Than Hu-

man,' which was the introduction of our characters into the lost world," he said. "I ended up in the lizard version of the Roman Forum. After that I did 'Nectar,' which was something crazy with giant bees and naked ladies covered in honey. What a bod! They're just a fabulous ensemble cast. Everyone of them is a terrific person. Not to mention the fact that they're a good-looking cast. We had a T-Rex and pterodactyls and that sort of thing. So it was nice to do something contemporary."

The star of one of Australia's most popular soap operas, *NEIGHBORS*, Jesse Spencer, plays Jeremy, the reluctant hero whose self confidence rises and falls on his ability to get a dri-

ver's license. "NEIGHBORS screens twice a day in England," said Budds. "Jesse is a huge soap opera star. The look and the vulnerability of the guy were what brought him to my attention. And the fact that he has some sort of following worked well in that market, as well."

For the role of Fiona, the girl who has to overcome Jeremy's shyness, Budds cast pretty Sara Gleeson. "I thought she was beautiful and there was this complete innocence about her," he said. "What you want in a teenage gargoyle movie is for your two leads to be somewhat innocent and vulnerable. You can't have two big, macho people running around being scared of something because it just doesn't work."

A mysterious priest named Eccleston has followed the stone creatures from England. He understands the danger they pose to the town and knows that one of them was not delivered to the museum. Australian film and TV star Rod Mullinar plays the enigmatic demon-hunter. "I thought he could go either way as a good guy or a bad guy," said the director. "The intention with him was that the audience would never know until the end which way he was going to swing. He's obviously the hunter and the fact that he wears a collar doesn't dilute his agenda." In the film's postscript, Eccleston places the talisman in a chest containing other pendants. Tellingly, there are still empty spaces. "That ending was actually a spur-of-the-moment thing. We actually thought it was a nice way to go out. Leave the audience hanging. Is there another one or is there not. It's not over yet, they're still out there."

The finale takes place on the extensive museum set. Desperate to stop the oncoming slaughter,



# THE TALISMAN

fantasy directed in Australia by Colin Budds.

Jeremy, Fiona, Eccleston and their friend Chet rush to the museum. One of the guards intervenes, but before they can warn him he is attacked by the winged creatures and dragged across the room. "It was sensational shooting on that set," said Budds. "In reality the guy wasn't the actor, he was a stunt man on a wire. The brevity of the shot makes you believe he's the actor. The guy is on a wire and on a cue we trip the wire and it pulls this poor guy to the wall and then the visual effects guys come in and put the gargoyle in. First of all, you story board the effects sequences. They are planned out by myself, the artist and the CGI guys so you're all on the same page. This is important because you're working with thin air and you've got a time frame and budget to contend with.

"We all know what we're doing so there's no misunderstanding. The good thing about that is you're all on the same page and it gives you a bit more flexibility on the day when reality bites."

The picture's Halloween setting has been downplayed for international audiences that may not have caught up with the holiday's rampant popularity in the U.S., now second only to Christmas as a hot spot on the commercial calendar. "It's a good excuse for a party over here," laughed Budds. "Because it's not so big anywhere else in the world, I guess visually we pulled back on it a little bit so it wasn't just an American story. You could believe you could be anywhere and Halloween was happening."

Cost consciousness encroached on one action sequence. When the winged demon attacks a Halloween party, Jeremy, Chet and Fiona rush to a



One of the gargoyles come to life, puppet and CGI effects by Australian effects house Photon Stockman. On a TV budget and schedule, Budds used the effects sparingly.

car trying to escape the gargoyle which attacks the car. "There was no real monster so we story-boarded the sequence," said Budds. "You're driven by budget on those things so you can't include the gargoyle in every shot that you'd like to include him in. So the drama has got to come off your actors rather than off the animated object. So it's a combination of live car on location, a bit of puppeteering and mainly a studio shoot with the cast and putting the CGI in later, of course. We filmed at night and, quite deliberately, I had only a few other cars on the road or the story starts to unravel. If there are too many cars driving by and there's a gargoyle on your car and somebody sees it they're going to call the police so you have to keep that incident isolated. Part of the trick of the film is not to engage too much of the community up to the point where it becomes national news."

Since the film was created for a network telecast, commercial breaks had to be accommodated. "I'm aware of the breaks as you

shoot it," Budds admitted. "You still want to entertain the audience. I think it's one of those movies where you know the good guys are going to win, but you're not sure how. What can we conjure up that they're not going to think of or that hasn't been done, like the stake through the heart and the holding up of the cross against all this evil? What can we come up with that's different for the ending? And while we were still on the religious thing, we came up with the idea of using holy water against the demons. It's good vs. evil."

Budgetary restrictions were not the only hurdles to be overcome as CURSE OF THE TALISMAN proceeded from printed page to TV screen. Duncan Kennedy's script needed some modifications to fit into a specific time frame. "My input was to give the story a more definite through line," said Budds. "It meandered a little because we couldn't afford the time or the money to run with B and C storylines so we really had to decide to focus on the main guy and play that. There was an en-

tertaining B story that we just couldn't accommodate." Like any teenager, Jeremy is desperate to get his driver's license. Hey, how are you going to get anywhere with the girls if you don't have an available set of wheels. There comes a time when the Schwinn just won't cut it. Unfortunately for Jeremy, his driving acumen has left him stranded. "Of course, come the crunch of the movie here he is in a car trying to get away from the beast," said Budds. "We were building him up as not being the world's best driver, he wasn't Mr. Hero. He was a guy who had flunked his license test a couple of times and there were a number of gags and situations throughout the original story that gave us a bit of a laugh about that and finally it was, 'Oh fuck, he's got the car.'" □

Gleeson with Australian soap star Jesse Spencer as Jeremy, a reluctant hero in search of his driver's license.





# THE RUBICON CON

## UPN's TV-movie riff on PREDATOR pits army

By Dan Scapperotti

It seems that John F. Kennedy was not only impetus for our moon landing, but contacting creatures from another galaxy as well, at least according to *CODE RED: THE RUBICON CONSPIRACY* a new telefilm UPN plans to broadcast for the November sweeps. Back in the early '60s, an isolated top-secret facility was set up on the west coast of Africa ostensibly as a biological research center, but actually to contact off planet life forms. The project was ordered abandoned, but self-serving General Pembroke and his team secretly maintained the facility. They had succeeded.

Director Ian Gilmour acted for 15 years before deciding to go to the Australian Film, Television and Radio School in Sydney and study directing. He worked both fields for five years before settling on directing exclusively. Most of Gilmour's work has been in Australian-based television programming. He is presently working on the *BEASTMASTER* series. "I also did one episode of *THE LOST WORLD*, 'Absolute Power,' where Challenger went to a ruined city and was zapped by a lightning bolt from heaven which made him think he was god and gave him special powers."

Australia's rain forests, just a short distance from the Warner Roadshow Movie World Studios, stood-in for the Dark Continent jungles. "We had everything in Queensland we needed to make this," said Gilmour. "It required a lot of jungle and it required a reasonably big set for the interior of Rubicon. It pays homage to many films in the genre. We turned it into a Roger Corman film and a homage to the

*PREDATOR* films and to those Schwarzenegger films of the '80s. There's also little bits of *ALIEN* in there. I've always liked films about small squads of men that try to do the impossible, that have some weirdness and alien creatures and things like that."

The film spends some time introducing the members of the squad sent to defuse the nuclear fail-safe device that has been activated at Rubicon, a deliberate ploy on Gilmour's part. "I wanted to get the characters established," he explained, "so when they started to die it meant something. We lose four on the way through. I felt that from a story point of view the plot wouldn't hold people's attention unless they actually cared about the characters as well. I feel very gratified that I think the characters come off well in the story."

After their first casualty, the squad encounters a mysterious cyborg who turns out to be protecting them from giant deadly insects. "They come from the same planet," Gilmour explained. "The aliens were looking to colonize other planets and what they did, and it's not all that clearly spelled out in the film, was to put these spaceships into space containing the bugs. They would go down onto these planets and root around for awhile and test the waters to see if they are habitable and then the cyborgs come along and pick up the bugs and take them home and kill them and test them. That sort of thing. The only problem was that the bugs in the case of Earth found the human beings pretty tasty morsels."

One scene reminiscent of the log sequence in *KING KONG* has the squad desperately trying to escape the bugs by crossing a ravine on a fallen



Marjean Holden as Lt. Darwin and Brian McNamara as Doyle (r), joined by a mysterious cyborg in the African jungle as they seek to shut down Rubicon.

tree. The monsters seem to be all around them and rushing along the bottom of the log when laser fire starts picking off the critters. "That was an expensive and time-consuming shot to do," said Gilmour. "In fact, there was some talk about not doing it and cutting it from the script. I always felt it should stay in there because it could be very exciting. The log was built out of steel and concrete and was put across a relatively shallow canyon. We built a platform about six feet under the log which we filmed on for two nights. All of the climb outs and the people walking and running and falling and firing was shot off the platform and then on the third night, we pulled the platform down and did all the wide shots. We also got a section of the log lowered to the ground and shot a bunch of close-ups involving a bunch of tentacles being blown up. I wanted that to be an exciting, scary sequence that would motivate the audience to stay with the

story from that point through to the end. I was very pleased with the way it turned out. We used a Steadicam a lot on the platform to get a lot of movement into it. I love shooting low angles, so it was a great opportunity for me because the whole thing is shot looking up.

"We filmed everything in the Queensland rain forest. We have the studios here on the coast and behind the studio is a mountain called Mount Tambourine and on top of Mount Tambourine is a fantastic piece of rain forest where we shot most of the film. What's great about shooting on top of a mountain is you get more sunlight into the rain forest so it's quite an easy place to film. I go there as much as I can. I love it. It's one of my favorite places in Australia."

Brian McNamara was cast as Doyle, a man haunted by what he believed was betrayal by his brother on an earlier mission. "He is a very experienced American character actor and leading man," said Gilmour.



# CONSPIRACY

## against jungle aliens.

"He was one of the stars of ARACHNOPHOBIA. He was a great help to me and to some of the younger cast members."

For the role of Lt. Darwin, Gilmour cast actress Marjean Holden, who has appeared in BABYLON FIVE: A CALL TO ARMS, VAMPIRES and LOST WORLD: JURASSIC PARK. "She's moved to Australia so she has dual citizenship," said Gilmour. "She is a very experienced martial artist. She's 6'1", she's gorgeous, she has a great body and a mean swing kick, which you see in the film. We were looking for a girl who could hold her own with the men."

For the villain, Gilmour cast veteran actor Steven Grives as General Pembroke, the renegade who wants to use the alien secrets for his own ends. The director knew Grives from BEASTMASTER, where the British actor plays the evil King Zad. CGI is used extensively in the film to bring to life, not only the scurrying insects but creatures with massive deadly tentacles. Photon Stockman, the Queensland-based effects house, with Trevor Hawkins the special effects supervisor, delivered all the film's optical shots. "They did a lot of extra stuff for us," said Gilmour. "We had a lot of discussion about the creatures. I said right from the beginning that because we didn't have a lot of money we would be better off not trying to see the creatures too much because if you keep them on screen too long people will start to see that they're not real. So we made a little deal that we would not see them for more than a second or a second and a half. Now we broke that, I think, once when the creature comes around the space ship and attacks Doyle. But that's the longest that they're on

screen. The design of the creatures was hatched prior to my coming on board because they had to start building them early. So the notion of these retractable tentacles was something that was hatched between Jeff Hayes and a guy named Jason Beard because he built the puppet versions of the creatures. We had a CGI creature, a puppet creature and we had various tentacles that did various things."

Borack, one of the soldiers, played by Brett Tucker, is a victim of the tentacled creature. "We used man-operated puppet tentacles to smash through the glass," said Gilmour. "Then we did an effects shot of the tentacle wrapping around his stomach, and then we had a dummy that looked like Brett that was actually pulled into the hole. In post-production, we added the shadow on the wall, the blood splatters and the tentacle coming out of the hole and attacking him. The explosion and everything was shot on location at the time. That sequence was kind of half done on the day of the shoot and then completed in post-production. If I have one complaint it is that Doyle starts shooting at the monster too quickly. He didn't give poor Borack much of a chance."

Cost conscious sets were the rule of the day. Although the interior of Rubicon is pretty elaborate, the entrance is an existing set. "That is an old LOST WORLD set. It served as an Inca and an Egyptian temple. The only part we built was the front door and the wall leading away from it. The rest of it is an effects painting. We did the explosions at ground level but all the high wide explosion shots are CGI effects done by Photon. The flying spaceship is CGI." □



The cyborg comes to Doyle's aid, on a mission to shut-down the nuclear fail-safe device activated at Rubicon, sci-fi action airing on UPN in November.





# GENE RODDENBERRY'S "ANDROMEDA"

## Writer/producer Robert Hewitt Wolfe on breathing life into Roddenberry's concept.

By David Z.C. Hines

One of producer Robert Hewitt Wolfe's favorite topics is a humorous comparison of the attitudes of ANDROMEDA's Nietzscheans with STAR TREK's Klingons. Wolfe, a former writer/producer for STAR TREK, has guided the late Roddenberry's vision for ANDROMEDA to the screen. The series premiered in syndication from Tribune Entertainment in October.

"This is the ideal day for a Klingon warrior," Wolfe said. "He wakes up, he kisses his wife good-bye, and he goes off to battle. He's killing people left and right, and then he sees his greatest enemy. They fight tooth-and-nail for six hours. Finally, with his dying breath, he stabs his enemy in the heart with his bat'leth, so they both die gloriously in battle. And people sing songs about it forever."

"Know what a Nietzschean calls that?" He paused for a perfectly-timed beat, then grinned. "'Dumb.' Here's a Nietzschean's perfect day: he wakes up. Has sex with his wife. Goes over to his greatest enemy's house, but his greatest enemy thinks he's his best friend. They have lunch and the Nietzschean puts a little untraceable neurotoxin on his enemy's food. Then he goes home, has sex with his wife, and she gets pregnant with twins. Fifty years later, he's on his deathbed, surrounded by kids and grandkids. And he still doesn't tell anyone he did it. Because he *won*."

Nietzschean society, Wolfe



Wolfe, a veteran of STAR TREK: DEEP SPACE NINE, teamed-up on the show with Majel-Barrett Roddenberry.

explained, emphasizes family and children: genetically-engineered superbeings have considerable self-interest in spreading their genes around...and *not* in dying in battle. "Not that they can't kick ass," Wolfe said. The Nietzscheans are more than capable of handling themselves in a fight—after all, they have equipped their forearms with retractable bone blades that can be used to gut an enemy like a fish. "But they'd rather have sex," laughed Wolfe.

Wolfe premiered footage from ANDROMEDA at Dragoncom in Atlanta last June, a glimpse of some "hero footage" of the characters, as well as some early effects footage including supporting character Beka Valentine's ship, the Eureka Maru (and, because very few of the show's actual effects were finished, some stock footage Tribune licensed from BABYLON 5). Secrecy was al-

so said to be a factor. "If everything goes right," Wolfe said, "you're not going to see what the Andromeda Ascendant looks like until the premiere. I want to build some anticipation." But publicists scuttled that idea at the end of August.

The space scenes and other effects work—including the Andromeda Ascendant's battle-droid combat bodies and mite-size drone robots, and Trance Gemini's CG tail, when it's needed—are handled by several effects companies. "There's a couple," Wolfe said. "There's Lost Boys, and there's also Northwest Imaging and Effects, and Rainmaker, and there's other people that we're probably going to be using, so we have an assortment of very good houses up here. And people who have a lot of experience in stuff like STARGATE, OUTER LIMITS, stuff like that."

The Andromeda Ascendant was designed by Lost Boys; Northwest Imaging built the Eureka Maru. "All the ships are CG," Wolfe said. "We're going to be doing our combat in a much more, I think, realistic style. Not to say better or worse, but more of—missiles, harpoons, torpedo-type theory, with guided, intelligent, almost semi-sentient missiles. So that combat's really only taking place in normal space, and the laws of relativity and the speed of light apply in all those situations. So our ships are moving at combat speed of maybe 35% of the speed of light, so the missiles are going closer to 70%, and actually ships are shooting

at each other when they're a light second apart, which is 186,000 miles. So these are quite significant distances. Now, we also have fighters and drones and things that will close much much closer. And there is always the theory that you could close really close and use your point defense, you know, ship's guns, at someone, things you would usually use to shoot at fighters and other missiles. In most cases, it's much closer to the Aegis cruiser and real modern naval warfare than charging at people with cannons, which people haven't really done in naval war since World War I."

The specific design of the Commonwealth military tactics and structure was done by ANDROMEDA staff writers Ashley Miller (a former Pentagon analyst) and Zack Stentz, with advice from technical advisor

Laura Bertram as Trance, a purple alien of unknown origin, with a tail.







Kevin Sorbo stars as Dylan Hunt, captain of the sentient starship Andromeda, with (l to r) Bertram, Gordon Michael Woolvett as Harper, Lisa Ryder as Beka Valentine, Keith Hamilton Cobb as Tyr Anasazi, a Nietzschean, Doig, and Stait.

Paul Woodmansee, who, Wolfe noted, actually *is* a rocket scientist. "He helped design the MX missile," Wolfe shrugged. "Hey, it's a job."

"If you're moving at 40% of the speed of light, and you're 186,000 miles from your target," Wolfe said, "and you fire a laser beam that's at the speed of light, and you're off by even the minutest fraction of a degree, you miss by a thousand miles! Laser beams aren't really the best way to fight in space, so we won't be using them. And the other thing is that if a missile is moving at 70% of the speed of light, and it weighs as much as a basketball, and it hits you, it will hit you as hard as an atomic bomb. So we don't even need warheads. We basically just need some depleted uranium—that's what we're hitting people with, something to make sure that the impact is maximally spread on whatever it's hit."

The handling of space combat is part and parcel of Wolfe's and his writing staff's intent to have a different kind of feel and tone for the show. "Not to cast aspersions on what anyone

else or any of the other shows do," said Zack Stentz, "but we kind of want to break out of that kind of stagey, a-story, b-story, a-story, b-story kind of locked-down story, and mix things up a bit." One particular item they mentioned: ANDROMEDA's directors are instructed to shoot a lot of coverage, giving themselves, the producers, and the editors more room to cut the scenes together with an emphasis on rapid pacing and overlapping dialogue in the style of ER. Wolfe also

Brent Stait as Rev Bem, a Magog, a deadly carnivorous race eating only fresh-killed meat.



#### PRODUCER ROBERT HEWITT WOLFE

**"It is a civilization that has a basic democratic nature to it, but some leftover trappings of monarchy, so it's essentially a constitutional monarchy which is different from what we've seen."**

plans to occasionally exit from the show's usual format, including an occasional, perhaps once-yearly episode set in Dylan's past, in the Commonwealth before the fall. In addition to giving the audience a different look at Dylan Hunt, Wolfe's intent is to provide a more detailed look, and a different perspective, on the Commonwealth itself. "We'll see its shortcomings," he admitted, "but we'll also see its strengths, and realize why it's worth fighting to restore."

"One of the things I wanted to do," said Wolfe, "was also create a civilization that was different from a lot of the things that we've seen before. This is not a human-founded civilization. It's a civilization that humans joined quite some time after it was created. It is a civilization that has a basic democratic nature to it, but some leftover trappings of monarchy, so it's essentially a constitutional monarchy which is a little bit different from what we usually have seen. It's quite large, it's huge. It's gigantic. It spans all three of our local spiral galaxies: Triangulum, Andromeda, and the Milky Way;

it's headquartered in Andromeda. Probably a million member worlds. More than you could count."

That civilization and its aftermath include a wide variety of potential conflicts: the former Commonwealth and its neighbor territories are brimming over with beings, peoples, and political factions, most of which have at least some radical points of difference with each other and with Dylan's effort to restore the Commonwealth. Humans are allied with almost all of the factions—and as many are allied with none, and just wish to get on with their

lives without interference from any faction, even one interested in restoring the Commonwealth.

"The show bible is 80 pages," said ANDROMEDA writer Joe Reinkemeyer, "and it's so rich and detailed that I think we'll be spending plenty of time exploring all the great ideas that Robert has come up with." His writing partner Matt Kiene agreed. "Just that bible alone could take us through the next three seasons. Notwithstanding how we extrapolate and start to learn more about our characters."

Wolfe and the other writers behind GENE RODDENBERRY'S ANDROMEDA clearly have impressive goals, and Wolfe's vision for the show does have serious potential. But how much of it can be said to owe something to Roddenberry's material, *really*?

"Again," Wolfe said, "there's a situation suggested in Roddenberry's material of a very, very high, and very wonderful civilization."

And destroying it?

Wolfe laughed. "Well, you know," he said. "Things happen." □

Lexa Doig as Andromeda, the ship personified in voice and holography.







# THE AME

## Writer/director Adam

*By Dennis Fischer*

The Independent Film Channel hired filmmaker Adam Simon (*CARNOSAUR*, *BRAIN DEAD*) to create a documentary, *THE AMERICAN NIGHTMARE*, that examines the seventies as a seminal period in the American horror film. The documentary presents in-depth looks at *NIGHT OF THE LIVING DEAD*, *LAST HOUSE ON THE LEFT*, *THE TEXAS CHAINSAW MASSACRE*, *THEY CAME FROM WITHIN* (aka *SHIVERS*), *HALLOWEEN*, and *DAWN OF THE DEAD*.

"The '70s saw the rise of several young and talented mavericks, like Romero, Craven, and Cronenberg, who broke the conventions of the horror genre," commented Jonathan Sehring, president of IFC Films. "The current craze of horror films and the popularization of the genre through hits such as *SCREAM* and *I KNOW WHAT YOU DID LAST SUMMER* owe everything to these filmmakers and this 'Golden Age' of the American Independent horror film."

Simon explained that Sehring remembered being at the Toronto Film Festival 20 years ago when Robin Wood and some other smart critics put on a series called "The American Nightmare," that, for the first time, celebrated horror films from that period, and did so in a very political context.

Noted Simon, whom Sehring drafted for the project, "Ultimately, what was more interesting to me was not to attempt to do a big history or a big evaluation of everything or a huge look at the whole genre, but to try to do something very specific and quite narrowly focused

on a certain period and certain films."

It is Simon's view that now that the major studios are re-releasing exploitation horror films and independent distributors largely died off trying to compete with the majors, the independent scene is now dominated by Sundance type relationship movies and the younger independent filmmakers no longer go through a B-movie apprenticeship as they did in the past. "I grew up loving those B-movies," Simon declared, "but I do think that times have changed. That is no longer a sensible route for moviemakers trying to get their voice out."

"This pertains to a lot of the movies discussed in *THE AMERICAN NIGHTMARE*. A guy like Tobe Hooper, or, for that matter, George Romero or Wes Craven, if they were in an equivalent position now to where they were [in the '70s], far from Hollywood, out in the boondocks somewhere, wanting to make a film filled with ideas, I don't think today they would make horror films. I think they would have made something more directly perceived as an art film or a political film, because there is a room for something like that now. Other than Cassavetes, there wasn't even a model for that kind of serious independent filmmaking in America."

The filmmakers covered in *THE AMERICAN NIGHTMARE* represent outsiders, filmmakers who lived outside of the Hollywood circle, who created commercial movies that caught the zeitgeist and expressed an often personal vision. In many ways, horror films have spearheaded many important trends, from mixing comedy with explicit violence

Leatherface (Gunnar Hansen) in Tobe Hooper's *TEXAS CHAINSAW MASSACRE*. Below: Hooper directs, one of five horror auteurs Simon probingly analyzes.





# AMERICAN NIGHTMARE

## Simon on his superb survey of '70s horror.

(now common in mainstream cinema) to spearheading the independent film movement.

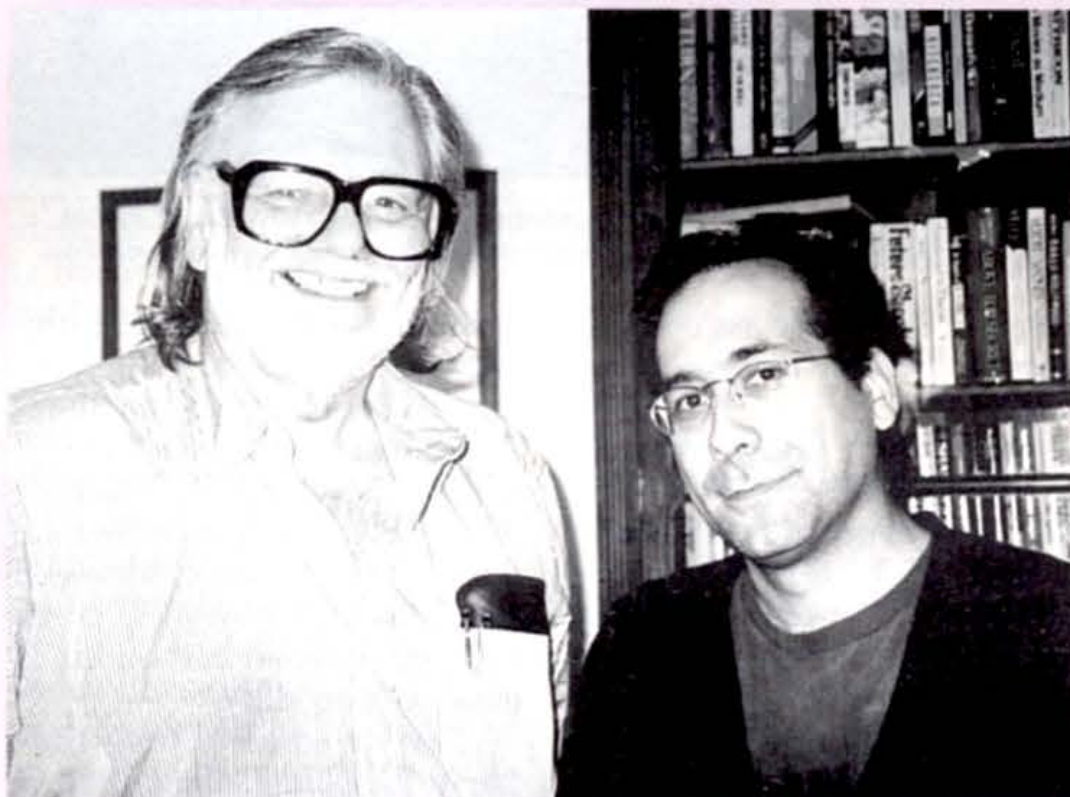
The project turned out well enough that IFC has expressed an interest in having Simon create a sequel looking at an equally narrow corpus of science fiction films and examining how they present a window into the American psyche of a certain period.

Putting the films and filmmakers into the context of their times, Simon draws parallels between redneck Southern sheriffs shown hunting down and persecuting civil rights protesters with the posse in *NIGHT OF THE LIVING DEAD* hunting down zombies and killing the film's black hero. There are also parallels to the Vietnam war, images of which were being broadcast nightly on television.

In particular, the film interviews Tom Savini, a monster movie makeup fan who served in Vietnam, whose first-hand experiences of death transformed how death was portrayed on screen as Savini distanced himself from his horrific experiences by concentrating on how he could re-create such graphic results using makeup materials.

Simon feels that Savini's story might almost be a film in and of itself: "There is something in this story of a kid whose head is filled with *Famous Monsters of Filmland*, with a love for the Universal monsters, who wants to grow up to be Lon Chaney Sr., going to Vietnam and seeing what death really looks like. What extremes of violence really look like, and in part having to defend himself against that by asking, 'how would I recreate this if I was going to do it the same way?' I imagine as a

**"What's interesting is if you scratch the surface on the Romero films, for example, they have a high degree of ambivalence, which is very honest," said Simon."**



Simon (r) with horror auteur George Romero during filming. The insightful documentary airs October 13, 19, 28 and 31 on the Independent Film Channel.

child he both defended himself from it, and enjoyed the fear of seeing a Frankenstein or a horror movie as a kid by wondering, 'how would I recreate this?'

"Then in doing so, he—with obviously many, many others,—brought something home with him from the war that comes into movies, that along with others changes forever the way that death would occur in the American cinema. I think there's [been] a lot of emphasis [on gore], and some of those are terrible films and some of those are excellent films, but that's less interesting to me than that people don't die the same way in those movies. There was a

crisis in how you represent the body and death in that moment, and images were coming over the television and coming onto the newspapers that couldn't be in a movie in that period."

Simon sees in *NIGHT OF THE LIVING DEAD* elements that were later lionized in subsequent mainstream films, such as the completely absurdist death of the hero, which later became echoed in *EASY RIDER*. According to Romero, he thought of zombies as blue collar monsters, the ones that closest represent the average person, and his film depicts a new society literally devouring the old. Romero also recalled driving the completed print to its

distributor the very night that Martin Luther King Jr. was shot. *NIGHT* is not a film with easy answers, but rather is marked by irony, ambiguity, and ambivalence.

"What seems to me is that they are not necessarily radical films nor are they reactionary films," said Simon, "in some ways what's interesting is that if you scratch the surface on some of them, the Romero films for example, they have a high degree of ambivalence, which I think is very honest.

"You have people who are caught between something new that is happening, some revolution or some outbreak of something that is terrifying and potentially deadly, and the forces of order that are called upon to fight that thing, whatever it is. They show themselves to be equally horrific. Our heroes tend to be a small, intrepid band, ever shrinking in numbers, who are essentially trapped between those forces.

"That's something that echoes again and again in some of these films, that it isn't clear who are the good guys and who are the bad guys. There is an ambiguity about the forces of disorder, the monster as it were, and the forces of order, which precisely marks these films out from traditional horror films.

"Not only is it rare in these films in some sense for the monster to be successfully destroyed without some sense that it won't eternally come back, but it's very rare that we feel comfortable with the forces of order who are doing the destroying. By the time you get to films like *DAWN OF THE DEAD* or *THE CRAZIES*, it becomes almost impossible to determine who is the monster versus who are the forces of or-



der who are supposed to be repelling the monsters."

THE AMERICAN NIGHTMARE is refreshingly neither superficial nor pedantic. Simon shows an awareness that these films were made for entertainment, but, as he points out, "I think it is important to remind people that these films are worth thinking about seriously, even if they are made very casually for little money. They are worth expending real thought on. We know there is this whole Gothic tradition that horror comes from, but one of the bigger questions behind this is, is there an American horror film versus other cultural horror films? Is there an American Gothic distinct from the European Gothic? My personal sense is that there truly is, and that happens very early.

"It's already happened at the beginning of the 19th century with writers like Charles Brockden Brown [most famous for *Wieland*, or *The Transformation*]. When the Gothic comes over here, one of the things that happens to it is that it becomes inherently political. It becomes very much about a Gothic image of the individual versus a potentially monstrous social order, a real fear very embedded in American political culture, on the right and on the left, of the kind of paranoid individual versus the dark forces of order and power. And I think that in fact permeates all American genres, whether it be film noir, or science fiction, or horror."

**T**he crudest and most disturbing film covered is Wes Craven's VIRGIN SPRING rewrite LAST HOUSE ON THE LEFT. When it came out, he was accused of undermining morals. Craven admits to having an epiphany that the Americans are not always the good guys, and his film at first almost plays like a snuff film, documentary depicting the deviant doings of some utterly merciless thugs who torture and kill two teenaged girls. However, the flip-side of the film shows the same ruthless violence inside the parents of one of the murdered women who, when they realize who the killers are, deliberately set out to massacre

**"The seventies saw the rise of several talented mavericks, like Romero, Craven and Cronenberg," said Simon, "who broke the conventions of the horror genre."**



Canadian horror auteur David Cronenberg (r) directs *THEY CAME FROM WITHIN* (SHIVERS), using the genre to address America's sexual revolution.

them. The middle class does not prove to be a haven from moral chaos.

"One of the things I wanted to try to figure out for myself was to try to get some handle on *LAST HOUSE ON THE LEFT*," Simon said. "Wes did mention to me that one of the studios did end up with the rights to it and was trying to bring it back out in better form, although I think Wes himself is a bit ambivalent about that. I find it a much harder film to defend, and it's not a film I can love.

"There is the question of where is this violence coming from in this movie? It's just all over the place? It did open a window on something that I think people are too willing to forget, which is the incoherent horror of a certain moment—with Kent State and the atrocities that people were becoming aware of in Vietnam, and the degree of violence in and around American society that people have forgotten.

"There's no doubt on many levels, perhaps on every level, *THE EXORCIST* is a better film than *THE LAST HOUSE ON THE LEFT*. On the other

hand, part of the intent of a film like mine is that there are more interesting things to say about films than which are good and which are bad. To get at what is really interesting, both from an entertainment point of view and a focal point of view, requires us to get beyond certain kinds of issues of quality."

The inclusion of long-time fan of the genre John Landis is interesting, even though none of his horror films (*AMERICAN WEREWOLF IN LONDON*, *INNOCENT BLOOD*, *SCHLOCK!*) are covered. Instead, Landis introduces the ideas of how family values were undermined by the shooting of the students at Kent State, and reflects on the brutality and sadism of the more modern-day horror film as opposed to the classic horror films. With Hitchcock, he gives the example, you knew you were in the hands of a master. With these filmmakers, you feared you were in the hands of a maniac.

"John is an interesting case because John is absolutely crucial to the film," Simon said. "He's a great voice. I've often viewed him as the Virgil who is

going to guide us through this inferno because he has a great instinct for it and because he was such a vivid viewer of these films as a young man in that period. I sort of ended up being fortunate to use him in this film in the way that Scorsese functioned for me in the Sam Fuller film [Simon's *THE TYPEWRITER*, *THE RIFLE AND THE MOVIE CAMERA*], as somebody who brings a lot of credibility as a filmmaker but is able to articulate their responses as a film viewer. Not as a critic, as a true viewer and as a filmmaker."

Simon had originally intended to include Landis' oeuvre when it was planned to extend the documentary's preview into the '80s. "I wanted to do something on *AMERICAN WEREWOLF* when I was interested in including a section on larger scale films, because I think that's a really important film. One of the lasting impacts that John has had on American film culture has been the juxtaposition of comedy and violence. He picks up from a lot of these films this funny, humorous quality. I think *AMERICAN WEREWOLF* is filled with that.

"I think that part of the Landis legacy actually is...we have comedies and melodramas that are more violent than a horror movie would have allowed to be before, and that's because some basic limitations were altered or broached in the period we're talking about, and guys like Savini are some of the guys responsible for that and did that aesthetically and chose to do it. It's interesting to see personally where some of that came from, what that meant."

Simon is hoping to expand the material from *THE AMERICAN NIGHTMARE* into a book, saying, "We will be doing a book with Faber, sort of a book of the movie, and I would like to include some stuff on *AMERICAN WEREWOLF* because my intuition was that it did belong with this set of films. In talking with John, I discovered that was true in part because it was actually written in '69, it took 15 years to get the film made, but it was written out of a similar ferment. But it really points into a different



world, more the Corman world, the Joe Dante world, the self-reflexive genre world.

"One of the things that I think is striking about these ['70s horror] films is they are not self-reflexive, they are not concerned at all to be knowing about movies or to say don't worry, this is a horror movie. That's something that we have become very used to with the SCREAM movies, but it's also something that has been a very big element in good genre filmmaking for 20 years.

"It's nice to be reminded of good films like these that are not winking at all. They are funny, but they are not winking. They don't want for a second to let you off the hook, to think, OK, it's only a movie, even when it's saying to you, don't worry, it's only a movie...Part of what is frightening about these films is exactly what John puts a finger on, which is that we don't feel safe when we are watching them."

Of course, considering that it is about American horror films, it might seem odd to some that the film includes a section on Canadian David Cronenberg; however, what other horror filmmaker better addressed the concerns of the sexual revolution taking place in America and elsewhere at the time. For Cronenberg, "Biology is destiny." His films are constantly concerned with the ways our bodies might betray us.

In SHIVERS, an ugly parasite "liberates" its host from feelings of sexual repression and forces them to give in to sexual urges, generating great energy. The hero of the film



A long-haired Wes Craven (l) sets up the death scene of Lucy Grantham as Phyllis with cameraman Victor Hurwitz (r) for *THE LAST HOUSE ON THE LEFT*, the most disturbing of the five films analyzed: Americans are not always the good guys.

aligns himself with the forces of repression, and in Cronenberg's view, the ending where he finally becomes infected and joins the licentious crowd is a happy one. One thing Simon regrets is that he originally had cut a section on *THE BROOD*, but trimmed it for reasons of length. Cronenberg, said Simon, has been "quoted as saying many times that it was his version of *KRAMER VS. KRAMER*, which does tie into the whole divorce revolution of that period and the psychological self-help movement, transformational psychologies, which are brilliantly dissected in *THE BROOD*, which is a brilliant movie. It has some stunning im-

ages worthy of a Buñuel or some of our greatest artists. I really hold Cronenberg in tremendous esteem, especially for the films he created in that period."

With Romero the exception, Simon's documentary examines only one film from each filmmaker. Noted Simon, "Here's five men, five artists in the same moment in time, with the same images bouncing around in their heads and reacting to some of the same social events, and this is what comes out.

"[There are depths to] these men as individual filmmakers. I think those depths are there and one can find consistent images. You can look at Romero's work and always come back to this image of an embattled individual trapped between utter chaos and equally disturbing forces of order. You can look at Craven's work and see a whole career where, again and again, horror and evil come out right next door from a person you don't expect it to or even from yourself, which goes to the heart of a lot of Wes' vision.

"You couldn't find a more obsessive and consistent set of concerns than with Cronenberg. We could debate and discuss for years what they all mean. Perhaps it would be useful to see it as a reaction to, and a product

of, the sexual revolution of the period he came out of. With Hooper, it's a very funny case, because I think he's really, really brilliant. I think he probably has in his little pinkie more filmmaking brilliance than most directors will ever have."

In the documentary, Hooper expounds on *TEXAS CHAINSAW MASSACRE*, noting how the murderer is made up of the dead. Simon draws a parallel to the fears of the '70s oil crisis and how the characters in the film are trapped by a lack of fuel, expressing the fears that society was crumbling around them. *TEXAS CHAINSAW* reaches back into very primal fears, from taunting to being unable to escape an ever-closing threat to trying to get away as hard as you can only to wind up back where you started from. Given the dementia, there is even a fear of the traditional rite of family get-togethers.

"There is a lasting mystery to my mind about *TEXAS CHAINSAW*," said Simon. "That is a strangely inexhaustible film for me. The closer you look at it, the more brilliantly it is made. It is easy to look at a lot of these films and say, OK, they are really crude. In *THE LAST HOUSE ON THE LEFT*, part of the horror of that film is that it's poorly

Duane Jones as the black hero of *NIGHT OF THE LIVING DEAD*. Romero's commentary, and news footage, place the horror in a civil rights context.





made, and Wes would be the first to admit it...Therefore, that's very effective because you don't know when and if it will ever cut away or go to another angle or stop showing you something, and often it doesn't, which is the unbearableness of it. But, despite superficial appearances, that is not at all the case with TEXAS CHAINSAW, which has a degree of craft and brilliance, especially the editing level and the level of sound and image that is of absolutely the highest order, I think.

"My God, you go back to the film and think about so much stuff that was effective in BLAIR WITCH, that's quite effective in BLAIR WITCH. Absolutely, these little figures twisting in the wind and hanging in trees, but that's all in CHAINSAW. And the idea of having 20 minutes of just basically running in the woods, that's CHAINSAW. It's an enduring, frightening and funny movie. Usually, people think they have to dismiss Tobe on issues of craft, whereas I think there's tremendous craft and filmmaking, especially in CHAINSAW. There's something esoteric and mystical about that movie for me that you can never quite get to the bottom of it."

What is exceptional about THE AMERICAN NIGHTMARE is how the documentary puts these films in the context of their time, a context that might be unfamiliar to younger audiences. "The hope in the end for AMERICAN NIGHTMARE is that there are a lot of people who watch a channel like the Independent Film Channel," said Simon, "and they are really interested in challenging and intelligent films, but who might not ever see these movies, who might actually go out of their way to avoid these movies, will actually be allowed to see they are important and interesting films. Important and interesting films come in all guises and genres."

"On the other hand, for people, especially young people who love horror and/or who are discovering or rediscovering these films 25 years later, it opens a window into the context in which these films come

**"For people who are discovering or rediscovering these films 25 years later," said Simon, "it opens a window into the context in which these films come from."**



Interviews include makeup artist Tom Savini, directing a remake of Romero's NIGHT OF THE LIVING DEAD, a Vietnam vet who brought war's horror home.

from."

Many people associate the horror film genre with escapism, but THE AMERICAN NIGHTMARE demonstrates that these films reflect real-world concerns. "It's something funny that happens with horror and the fantastic," Simon said. "It seems very removed from the real world, but the best horror films and the best fantasy have a big foot in the real. The best kind are what Scorsese calls 'gritty fantasy,' that there is a false opposition between either gritty realism versus airy fantasy."

"What I always thought was really interesting was gritty fantasy, and these films all fall into that, really, in much the same way Grimms' fairy tales do. You don't have to scratch deep in a Grimms' fairy tale to discover some pretty literally grim social reality, like peasants starving and sending their kids out into a forest because they can't afford to keep them, or violence in the family. Stuff which makes them more powerful as fairy tales."

"These films are fairy tales too, and it's about rediscovering the roots of that which

doesn't make them less fantasy. There is a relationship between not realism, but the real, which is found more in the best works of the fantastic than it is in the works of realism in effect, which is an ongoing concern for me. They are not realist, but they may be closer to the real, at least to the real when they were made."

Simon emphasizes the the films covered are not meant to represent the best films of the period nor the only ones worthy of inclusion. "Many [others] are just as good or even better," he admitted. "It's not meant to be that, it's meant to be a personal and somewhat random selection to tell that story."

"I think there is a certain subtext in these films. It's about why [are] people, especially kids at a certain age, drawn or not drawn to these films. What do they do for us? Horror films are not primarily made for kids, but kids find them. I found them as a kid, and I bet most people reading *Cinefantastique* the same way I read it as a kid are drawn to those films, and yet we go periodically, at least once a decade, through a moral panic about

these films and about how dangerous they must be for children.

"We don't think enough about why do kids want these films, why do they need them, what are they doing with them? I hope, without addressing it too directly, this film opens some thoughts and gets people thinking a bit more about that, which is not to say that young kids ought to see these or other really scary horror movies so much as the kids who find them—and it's usually specific kids—need them and find them for a reason and do things in their imagination with them. I know I did, and I bet the people reading the magazine did and do, and we need to sometimes protect these films from the moral panic that sometimes surrounds them."

Unquestionably, the movies covered in THE AMERICAN NIGHTMARE are edgy horror films that raised serious concerns, both for their content and how that content reflected what the country was going through when they were made. "I hope it gives some people some insight into that, what these films are really for," Simon said. "Maybe what we do is hand on the horror to the next generation. I think that is part of what is suggested at the end of my film. These are people who grew up with the bomb, and a certain terror and vulnerability then, that created a body of film that terrified people my age. I don't think there are a lot of kids, at least in America, going to bed each night having nightmares about the entire world coming to an end next morning."

With the dissolution of the Cold War, Americans have gone on to new concerns and new horror films. However, THE AMERICAN NIGHTMARE remains an insightful look back at an important period and how the horror movies of the time addressed the fears and concerns of the era. Horror films deal with fears and strong emotions, and so tend to be much more direct in addressing such concerns, bravely exploring where many other movies dare not go, leading the way into an awareness of the terrors of the time. □





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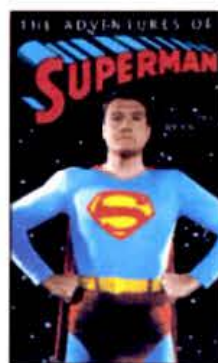
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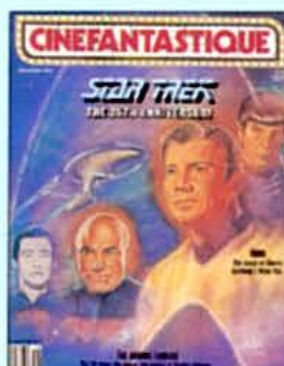
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